

Vols 53

CFRE back on a shoestring



By Diane Craig

As our pockets empty and the dollar dips below 85 cents, we are faced with the shocking truth that inflation affects everybody...even CFRE. It seems that our radio station is convinced that they require a higher operating budget than was allotted them last year.

They attribute this need to the rising cost of living which is affecting the prices of essentials such as sound equipment, albums and tapes.

Ray Taylor, manager of CFRE, said that he felt ECSU does not completely understand the radio station's needs. For example, he noted that it was difficult for someone not directly involved with the radio station to understand why there is so much paperwork involved, and, hence, a need for large amounts of paper. He did concede, however, that he thinks ECSU must be fairly tight with money this year due to the declining enrolment.

Taylor explained that part of the reason CFRE has asked for more money is because they wish to provide a wider range of services such as taping specials in their new studio or preparing background tapes as they did for the recent production of the play *Psychone*.

Pete Stasierowski, liaison director for ECSU, replied that com-

ponents are an ever-increasing yet vital expense, but he could not say at this time whether the rest of CFRE's requests would be met as the winter budget has not yet been finalized.

ECSU divides their financial planning into two budgets: one for the summer, and one for winter. The summer budget spans the four months between May 1 and September 30. This seems to have proven beneficial in several ways. For example, it allows the various clubs time to elect their president and organize their planned expenses for the year, before the winter budget is set.

The winter budget will go into effect on October first, and so CFRE must wait until that date before they can be sure of their financial position for this year.

A possible reason for their uneasiness may lie in the fact that CFRE seems to have fallen somewhat out of grace with ECSU during the past summer.

Steve Gurton, finance director of ECSU, reported that the station had asked SAC for a grant of \$7,000 which was to be used for purchasing new equipment. SAC approved the grant but reduced it to \$6,000 and told CFRE they would deposit it to them through ECSU.

The problem with this trans-

action was that there was no written agreement made. ECSU was not informed that the money was a CFRE grant. CFRE was apparently unaware of this, and during the summer bought broadloom for their offices with what they thought was the SAC loan. In this they made two mistakes: not informing ECSU and not using the money for the original purpose, which was new equipment.

The voting members of ECSU were disturbed by the incident enough to cut off the rest of the loan. That is to say, everything above the cost of the broadloom, less an extra \$500 which was allotted to them to cover equipment expenses.

Perhaps ECSU will decide on CFRE's 1978-79 budget by basing it on what the station received last year. The records indicate that they received over \$10,000 which seems like a lot, although it covered expenses such as photocopying, promotion, repairs and maintenance, telephone and mail, office and general expansion, transportation and honorariums.

Last year Radio Varsity operated on less than \$8,000 while Radio Scarborough operated on \$3,500.

John Wright, manager of Radio Scarborough, maintains that was all they needed, although it covered only purely operational

costs: records, equipment, office supplies etc.

Although somewhat shocked to learn of the differences in budgets between Radio Scarborough and Radio Erindale, he suggested that this could be partly due to the fact

that almost all members of the Scarborough station were volunteers, except for himself and two assistants.

The actual finalization of the budget for CFRE will not be until October 1.

Recruiting to be monitored

By Larysa Fenyn

The council of Ontario universities announced earlier this year that it would consider instituting an agency to monitor methods employed by universities to enlist prospective students.

This decision came after allegations that several Ontario universities were violating established university recruiting guidelines.

Diminishing enrolment has prompted some universities to broaden their recruiting programs to the extent that they may be infringing on the council's guidelines.

Methods employed vary according to the particular institution, but include such practices as contacting prospective applicants by telephone and visiting them in their homes. Another method involves the "winning and dining" of high school guidance counsellors during information sessions. Al-

though these procedures may not be in direct conflict with recruiting guidelines, they do raise important questions of academic integrity.

Edward Monahan, executive director of the Council of Ontario Universities was not available for comment on an article which appeared in *The Globe and Mail* on June 9th, citing the universities of York, Western Ontario, Windsor, Waterloo and Laurier as those involved in questionable recruiting programs.

At that time, Dr. Monahan stated that he felt the violations did not constitute a major problem, but that the credibility of some universities was being reduced "by this kind of activity."

The Council of Ontario Universities will meet later this month to re-assess university recruiting guidelines, at which time the question of implementing a monitoring agency will be discussed.

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Credit Notes

J.T. Wilson Named After Research Wing

The research wing of the south building at Erindale College has been named "The J. Tuzo Wilson Research Laboratories." Wilson who had been the first principal at Erindale, is a world renowned geologist.

Author of books like "One Chinese Moon", he also devised the theory of continental drift.

Presently, Wilson is chairman of the Ontario Science Centre.

Ex-P.M. lectures

Sir Harold Wilson, former Prime Minister of Great Britain, visited U of T to give a lecture on Eurocommunism at Convocation Hall last week. Sir Harold Wilson was politely received by an intellectual audience of some 450 people.

Wilson gave a lecture that in essence reiterated general knowledge on the subject as perceived by a former British Prime Minister.

Wilson devoted considerable time during the first part of his talk to discounting any suspicions that communists represent a substantial political force in Britain. He argued that attempted communist infiltration of the Labor party had wholly failed and then proceeded to deflate fears of the existence of British communist parties in the best parliamentary debating form.

He went on to discuss what he felt was the heart of the matter; communist parties on the continent, and 'Mitteradisme', a term coined for the coalition of socialist and communist parties in various European nations.

The fact that there is a difference between Communist parties east and west of the Iron Curtain was mentioned. It was also pointed out that the Western parties have in the past gravitated away from the Soviets and refuse to jump when 'the Kremlin cracks the whip'.

Yet, he cautioned, the weakening of NATO would be imminent should a communist party come to power within one of its member states because of the obvious policy disagreements which would arise.

Particular and distinguishing details among the various Western European Communist Parties were discussed in some detail.

In summary he read the Last Will and Testament of Peter the Great, which was a grand design for the Russian conquest of Europe and seemed strangely applicable to modern day.

The lecture ended on a sober note, as Mr. Wilson briefly noted that virtually nothing was being done to stem the advance of Communism.

Library: Stacking Up

Smith, head of the Erindale Library, feels that the library is in "pretty good shape," this year.

Smith said that, contrary to popular belief, their were no cutbacks in the library budget but rather the book acquisition budget increased over last year and the staff budget remained the same. As a matter of fact the library's purchasing power is greater than it was last year.

Although it is not yet known what next year's budget will contain, Smith is anticipating cutbacks because then if they do appear it will be easier to deal with them.

The library is in a tricky economic situation. Book prices have been rising at an average rate of 15 per cent a year. Add to this the decreasing value of the Canadian dollar when most books are brought from abroad and it can be seen that the library is not in a Utopian book-buying position. Nonetheless, Smith "can't complain" and feels that Erindale has "a good library."

The library has a freeze on all staff positions. That is to say, no vacant positions can be filled without the permission of the Principal.

There are plans for an automated check-out system to be introduced at the library later this year. But this will only cost hundreds of dollars, not thousands. There will be an annual operating cost but that money can be "scraped up from somewhere" according to Smith.

The new system will release the library staff to other duties. Also, since 130,000 loans were made by the library last year, it will save students from writing their addresses 130,000 times and save the staff from deciphering those same addresses 130,000 times. Smith said that with the new system "we'll all be ahead."

Erindale students are fortunate because they have access to the Roberts Library on the St. George Campus. Smith said that several smaller universities don't have access to major libraries such as that.

Last year 10 per cent of the Erindale library's book circulation went through the Roberts Library. Since there is a book exchange service between the two campuses, Smith says that Erindale students can get any book from Roberts they want without going downtown.

Everything Goes!

A common complaint by many Erindale Students is that there are not enough good auctions on campus. Well, all that will be put to an end on October 25 when the United Way will hold a super big auction in the South Building.

So, all those interested in getting good bargains and supporting a worthy cause should make a note to be there.

Erindale ahead of U of T in revising program

"Of the three Arts and Science divisions, Erindale College has proceeded farthest along the path of revising the structure of the undergraduate program," according to the Planning and Priorities Subcommittee's Second Interim Report.

The subcommittee is now in its second year of operation under the chairmanship of Dean Howard Andrews, and has commented on matters relating to planning in every academic division of the University and on a variety of University-wide and interdivisional issues.

In a broad sense, its terms of reference as set by the Governing

Council is to determine what the academic priorities of the University should be in the future given that resources as a whole are declining and that there is going to be shifts and an overall decline in enrolment trends.

In it's first Interim Report released last fall it became apparent from its discussions and recommendations concerning the Arts and Science Faculty that measures to make future budgets more flexible would be the most desirable road for the Faculty to take.

To this end it generally approved of the proposed New New Program, that would have students entering Erindale College enroll in

prescribed courses as a requirement for an Arts and Science degree. This would make the budget more flexible by limiting the choice that students have in making up their courses and allow the college a greater say in the allocations of its resources.

Now that Erindale's new curriculum plans have gained approval and are expected to be in place in 1980 it seems that Erindale has come into the good graces of the university, and one could assume that the Subcommittee will be pressuring the other two divisions of Arts and Sciences (Downtown and Scarborough College) into adopting more structured curriculums.

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	Tues. Oct. 17		Wed. Nov. 15
SESSION 3	Tues. Oct. 24	11 - 12	SESSION 6	Wed. Nov. 8	6 - 7p.m.
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York strike may spread

By Bogna Jaworski

Cutbacks: This word inspires various degrees of apprehension, anger and/or apathy among those effected by them. Yet, until recently their actual ramifications have been played down. The strike by the York University Staff Association appears to be bringing the issue once more to the forefront.

What appears as the controversial issue in the strike is a dispute, between management and support staff, over wages. Closer scrutiny, however, reveals a complex, seemingly unsolvable set of problems revolving finally around that hackneyed term, cutbacks.

If the strike could be attributed to simple tension in labor relations between management and unions in our age of postal, air traffic and transit strikes, its significance would be minimized.

The fact, nonetheless, is that YUSA has received tremendous support from many seemingly unrelated sectors of the population. Postal workers and TTC employees are honoring picket lines. Professors and students at York are also joining in support of the strikers.

"We have touched a nerve in the province," stated John Lang, member of the negotiating committee for YUSA.

More significant, perhaps, for U of T is the support received from the U of T coalition against cutbacks and the various student administrative bodies.

Last week, the Graduate Students Union (GSU), the Student Administrative Council (SAC), the Canadian Union of Public Employees (CUPE 1230), and the Service Employees International Union (SEIU 204) sponsored a support rally at Innis Town Hall. There, speakers from the organizations called for united support of YUSA.

During the rally they raised \$100 to aid strikers and fund pamphlets. Later in the day they joined picket lines carrying signs reading "YORK TODAY: U OF T TOMMORROW!" and "NO CUTBACKS: SUPPORT YUSA!"

One reason for this is obvious. The U of T service employees union (SEIU 204) and management are working towards a similar contract. As with York, the negotiations have broken down but they will resume on October 10 with the aid of a provincial conciliation officer. If talks again fail, U of T could be disrupted by its own strike.

The coalition feels that this is a matter of vital concern due to the similarity of the unions and management positions in the two universities.

They believe that failure of the strike will lead to deterioration of education and will inspire government to continue its program of cutbacks to social services, specifically educational institutions.

Indirectly, the strike arises from progressive decreases in funding to social services. The results of the McKeough-Henderson Report in 1975 led to massive cutbacks with, the GSU feels, "education bearing the brunt of its attacks." In the spring of 1978 operating grants were increased 5.8 per cent, "half the current rate of inflation."

Consequently, the GSU states, the student has become the scapegoat for government policy. It cites cuts in staff, a decline in student services, higher tuition, larger classes and increases in incidental fees as products of government policy.

This, in turn, has placed intensified pressure on support staff who are called on to maintain high capacity output with fewer staff.

According to Don Wells, member of the Graduate Assistants Association, books in libraries are taking longer to be reshelfed and secretaries are burdened with excessive workloads. Situations like these, he feels, mean that the student is being held back in his education.

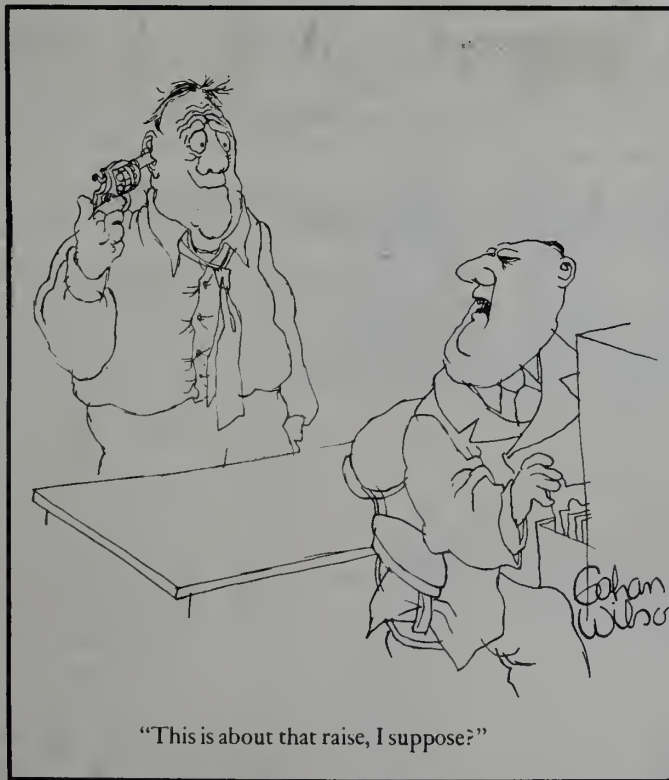
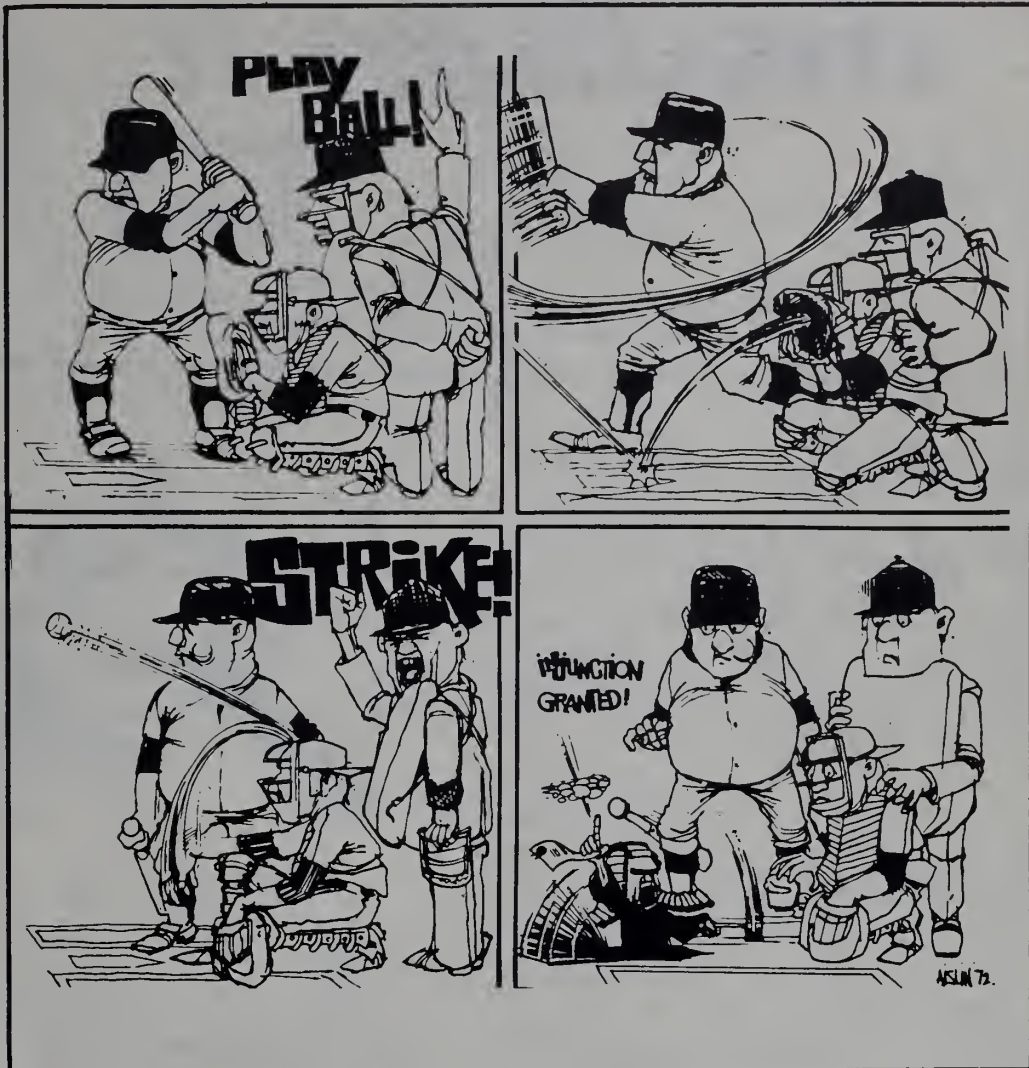
With increasing work, however, wages remain down. For example, Lang told the rally that grounds-men at York make approximately \$1,600 more than YUSA members if they use a handmower to cut the grass. If they use a tractor mower they receive approximately \$3,000 more.

Though the union sympathizes with the students, he stated that since they are only expected to contribute 15 per cent of the cost of education, "we as workers at York are subsidizing the rest of the education of students."

"It is a real question of why the university has placed such low priorities on workers at York," Lang stated.

The union, he feels, has made adequate compromises in their demands, completely dropping six items and modifying 10 others. The administration, however, still refuses to give in on wage increases above four per cent.

Another factor in management's refusal to give in, Lang feels, is that 85 per cent of YUSA members



are women. The university and society do not value the work women do, he stated.

According to Francis Scovil, president of CUPE 1230, staff pending five years ago. To make social services cost less, she feels, government intends to cut workers and wages.

"Students have a stake in this," Scovil said. "What will the world be like when you graduate?"

The problem lies, according to Wells, in big business being fronted by the Tory government. Taxes for the corporate sector are down, he claimed, while for the public sector they are up. The statistics for these statements are startling.

"Last spring the Tories negotiated a 'deal' with two mining

companies, that will result in a guarantee of \$2.2 billion in profits to them, subsidized through interest-free loans and tax deferments," GSU reported in a pamphlet on cutbacks.

Similarly, a report in the Globe & Mail disclosed after-tax profits of \$106.5 million for the Bank of Nova Scotia over the last nine months.

While arguments like these would seem to justify support of the strike by YUSA, which also happens to be one of the lowest paid unions in the Ontario Universities, the granting of wage demands would not prove feasible for the university.

Ben Wilson, Assistant Deputy of the Ministry's University division, feels that such scrutiny of corpor-

ate profits is too simplistic. It would perhaps be more significant, he said, to trace where these profits end up.

He stated that the principle behind tax deferments is that it gives incentive to industry to create jobs. Countered with a question about continuing high unemployment, Wilson asked if it probably wouldn't be higher without these incentives, citing the Ford company controversy in Southern Ontario as an example.

Asked about MCU's position on the York strike, Wilson stated that a Board of Governors had been set up by the government to deal with internal problems in the universities. The ministry, therefore, had no need to intervene. Once grants are distributed to the universities it is up to the management to set priorities for its distribution within the university structure.

Wilson feels that the government has done the best it can, considering its finances. In 1960, he stated, the fee to government ratio for universities was 35 per cent. Now it is down to 15 per cent.

Both the Ontario Federation of Students and the student administrative bodies who participated in last week's rally nonetheless feel that more pressure on government is needed to decrease cutbacks.

At a meeting with Dr. Bette Stephenson, Minister of College and Universities, the OFS said that to maintain the present level of education, universities will need an 11.5 per cent grant increase. Stephenson, however, did not seem to favor that proposition.

Barb Stewart, vice-president of the Graduate Students Union at U of T, stated that the GSU's main fire was at government." By supporting the strike at York they hope to bolster support from the management, as well, in attacking government funding. If administration would fight back, she

feels, the situation could be altered.

Though Windsor and Laurentian universities have granted wage increases of 9.5 and 8.5 respectively to their staff, the same solution does not necessarily apply to York.

The York administration, in a Globe & Mail ad last week, stated its side of the dispute, claiming the YUSA is making unfair and unjust demands considering management and financial situation.

They stated that those issues presented as most pertinent by YUSA were met. The contract clauses agreed upon dealt with "job security" issues.

However, a three per cent drop in enrolment, a 4.3 per cent increase in government grants, a \$3.8 million base budget cut to provide the four per cent increase and lack of monetary support from the provincial government, do not seem to allow for the specified wage increase sought by YUSA.

Considering students awareness of government cutbacks as demonstrated by the march on Queen's Park last spring, it is disturbing to see them attack universities which depend on government handouts. Perhaps, they would be more successful picketing Bill Davis or sitting in on Bette Stephenson.

"Our best weapon," stated Lang, "is the way York is managing its affairs and the way the province is handling its affairs and the way government, in the midst of economic crisis, singles out lowest paid workers. This must be brought out in the strike."

At any rate, it seems unlikely that without provincial support the student can come out ahead. If YUSA gains its nine per cent increase will not cutbacks be implemented in other areas crucial to a students' education? If YUSA loses, will not the student still be cheated by having to deal with a demoralized, over-worked staff?

medium II



'University of Toronto's Alternative Newspaper'

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"Words ought to be a little wild, for they are the assault of thoughts on the unthinking." -Keynes

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Business should help foot the bill

An interesting remark was made to me the other day in a discussion over the apparent direction universities are taking to improve the viability of a university education on the job market. In an attempt to improve the employment record of graduates, many proposals have been aired to change university training into a more job-oriented system; turning them into pseudo-community colleges.

"If they're going to turn universities into space for management trainees," my friend said, "then when the hell is business going to pay for it?" Business will be the prime beneficiary of job-oriented university degrees, he said. Canada already subsidizes business to the hilt, he said. He might also have added, glut the market with skilled workers, and wage averages will drop — another benefit to business.

When one stops to think of it, the question arises: have we been blaming the right people for the present status of our post-secondary education?

What it all boils down to here is funding, and on that level, big business in Canada appears to be shirking a large responsibility.

In Europe, the apprenticeship system is in common use. Trades are learned from the bottom up, at the expense of the company training the apprentice. The business benefits because through the apprenticeship period, they have cheap labor at hand, and at the end of the period, they end up with a worker whose skills are commensurate with the employer's teaching skills. From all reports, they require a good deal of hard work, but the rewards are quite lucrative.

In the United States, massive scholarships and support funds are constantly doled out to universities and colleges by businesses who eagerly await the end results; brilliant academics who will need only a nominal amount of training. When the government responds with grants of its own, outside funding reaches the point where many colleges can afford free tuition.

Here in Canada, the battle is on to find new sources of funding, but few people seem prepared to become such a source. Governments are in part at fault, of course. Compounded with the 15 cent drop in the value of the Canadian dollar, the failure of the provincial government to match previous funding commitments is highly irresponsible — but apparently inevitable, just the same.

However, the real culprits are the businesses who refuse to take up any of the slack. Government has been forced to fund beyond its means because there has been no initiative on the part of business to either create extensive apprenticeship programs or encourage post-secondary education through scholarships. Now, as evidenced by Desmond Morton's "Third Option" proposal, it appears as though universities are going to link up with job-oriented training programs, yet there still seems to be little evidence that business will compensate for this shift in their direction. A few examples will suffice to show the problem.

On September 14, the Insurance Bureau of Canada awarded U of T president James Ham with \$1,000 which was forwarded to the University of Toronto Library. Meanwhile, the Royal Bank awarded Northrop Frye with the "Canadian equivalent of the Nobel Prize," which was accompanied by the tidy sum of \$50,000. One can hardly assume that Mr. Frye's job prospects are so threatened that he needs the money.

The U of T might think it has staged something of an economic coup by appointing Bruce McGlaughlin, one of Canada's largest land speculator-developers, to the Governing Council. The fact is, however, that McGlaughlin himself is probably gloating over the appointment. He owns most of the land in Mississauga, and there have been ominous rumors that he has been lusting after the Erindale campus grounds for some time.

Recent statistics have shown that Canadian universities produce some 1,800 Phd.'s per year. Another 40,000 students graduate with standard three or four year degrees. Despite the gloomy unemployment figures, or perhaps because of them, Canadian businesses must be delighted that so many bright minds come into the job market each year; practical training or not. It would be nice to assume that they think enough of those bright minds to actually send a little more cash into universities.



Letters

submissions are invited for our letters sections.

Unsigned letters will not be published. Names can be withheld upon request. Longer submissions may be edited for space requirements.

Ex-pub manager sets us straight

To the editor:

I feel compelled to respond to your editorial of September 26, because of some inaccuracies therein. The fact that I was manager of the pub last year and assistant manager the year before gives me, I think, some insight into the problems of the pub.

There were several inaccuracies in your editorial, but none so glaring as the statement that the stiffening of regulations this year is in response to a number of incidents last year that nearly lost the pub its licence. An example of these incidents was a number of students carrying beer out of the premises.

I feel that it is necessary to keep the record straight not only for my own reputation but for my successors. First, there were no charges of infringements, brought by the Liquor Licence Board of Ontario or by the police. There was an incident, some two and one half years ago, when police entered the pub and witnessed a water fight between staff members. The incidents which you reported — that students were carrying beer out of the pub — were witnessed not by the liquor board or by the police, but by members of the campus security force, whose duty it was to report the goings-on at the pub to Mike Lavelle, who is the head of residence and known for his opposition to the pub. Mr. Lavelle would then, in turn, report to the school's

administration that students were "incapable of walking, laughing hysterically, shouting obscenities," etc.

The charges made against the pub by Mike Lavelle brought increasing pressure on the school's administration, which had continually heard complaints about the pub; the student council, which made the situation worse through its own inability to react to these charges; and, finally, the pub management, which somehow had to reconcile the charges against it to the administration and students' council, and at the same time face the reality of running a business. That the pub lost \$5,000 last year can

be attributed to the inaction of the student council to the recommendation made not only by myself but by Eddie Stoncius and Gerry Scanlon that a modest price increase was needed by the pub to offset the raise in prices that the pub had to incur the previous year. The pub had also to pay for two pub managers' salaries, when I was fired and a new manager hired, plus the increased cost of assistant managers wages, who put in almost twice as many hours after my dismissal.

Finally, I think that the issue of the surcharge by the administration and the charges for utilities must be explained. I do not think that

it is unreasonable for the administration to ask that the pub pay for its electricity and water since it was known two years ago that the pub was to pay its utilities this year. The surcharge is in response to administration costs of the pub, since the pub's licence is held by the University, and I am sure that, since the pub is operating now without paying this surcharge, this figure is negotiable.

I wish the best of luck to Fred Luk, who is the manager of the pub this year, because he will need the students' support to insure that the pub has a successful year.

Paul Linklater

And so does Robin Ross

To the editor:

I refer to your editorial on the Erindale student pub in your issue of September 26.

Your editorial is inaccurate on a number of points, presumably because the writer did not choose to test the accuracy of his/her statements with any member of the administration.

1. It is **not** the case that the college administration is recovering money from the Pub to cover losses in the Faculty Club.

2. The college beverage service does not lose money — it breaks even, as it is required to do by the Governing Council of the University of Toronto.

3. It is not the case that the administration has levied a 20 per cent charge on all the profits of the Blind Duck. The college has asked ECSU to pay \$2,000 or five per cent of the cost of estimated liquor purchases in 1978-79. This levy is required as a contribution to the overhead costs incurred by the college and the university in the running of the Erindale beverage service. The operations of the Blind Duck clearly form a significant part of the work of the beverage service.

A similar levy is made on the Faculty Club, for the same purpose.

4. Some nine years ago, the

college made the Pub building available for use by ECSU. Until the spring of this year, the college has absorbed the steadily mounting costs of utilities in the Pub (heat, light, power, etc), although the Pub was income generating. Some 18 months ago, the college informed ECSU that it was no longer possible to meet these costs from college revenues. In deference to budgetary difficulties claimed by ECSU, the utilities charge, due to start in May 1977, was a postponed until May 1978. The Faculty Club has been approached in a similar way.

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Vandalism in Mississauga

Where are your children tonight?

By Kath Richards

Vandalism in Mississauga is a problem that has concerned its citizens and government for many years. Destruction of property in schools, plazas and parks seems to be highest in areas of densest population and in a city the size of Mississauga, the fastest growing area in the province, the problem is particularly acute.

Various vandalism prevention programs have been developed across North America especially in such large urban centres as San Francisco, New York, Philadelphia, Edmonton, Hamilton, Oshawa and Toronto. In response to the growing incidence of vandalism within city, the federal government has commissioned a study of the efficacy of prevention programs under the supervision of Erindale's Centre C Dean John A. Simpson and Professor John Hagan, both of the university sociology department.

Under contract with the Solicitor General, the professors are conducting research of the causes and extent of vandalism in Mississauga and comparing it with statistics available before the initiation of these programs.

Neither Dean Simpson nor Mrs. Vivian Franks of Mississauga's anti-vandalism organization, Counteract, would divulge details on the programs now in operation. Both pointed out that if too much were publicized, that it would seriously affect an accurate evaluation of the program's success.

Dean Simpson's and Professor Hagan's study was originally due in June 1979 but Simpson explained that the date had been moved to December 1979 since their contract with the federal government was not executed until later. Simpson explained that his role and that of his colleague is basically that of detached observers who hope, as sociologists, to analyse Mississauga's case within the context of similar reports from other such North American researchers. He commented on the increased interest in writing such studies in recent years particularly from a sociological perspective and said that a review of recent graduate theses has helped to form a basis for the research. The preliminary report includes a substantial bibliography on which this assessment of Mississauga will be drawn.

It was difficult for Dean Simpson to outline aspects of the subject of the report as he and Hagan have not compiled all the necessary data yet. Some of their research will include questionnaires distributed to various high schools in the city. Surveys, according to Dean Simpson, provide the most representative if not

the most accurate information on vandalism that can be readily collected. From these statistics Simpson said they hope to draw tentative conclusions regarding the influence of class ethnicity, population density, education of parents, religiosity, family size, decision-making patterns within the family, neighborhood density and socioeconomic status and biological sex. He commented, for example, that females seem to be "less deviant" than males regarding vandalism but hesitated to draw any conclusion to this.

Professor John Hagan is a noted criminologist in this country whose work in his field is well-respected here and abroad. The Alberta government has requested his advice in the formulation of anti-vandalism policy in that province where vandalism is a major problem. Edmonton in particular has been interested in the problem for years.

The problem of vandalism inspired the creation of an anti-vandalism organization in Toronto several years ago. This organi-

zation, "Vandalism Alert", has been and is very active in working with various social agencies and government services in the city.

Mississauga now has a similar group whose chairman is Mrs. Vivian Franks. She served as co-chairman on the Toronto Vandalism Alert, the only Mississauga in the group. Today Mississauga's "Counteract" group includes Mrs. Franks, four businessmen from large plazas, three representatives from the Peel Police, a member from the Peel Board of Education, a member from the separate schools board of education, one member of the city council, (Ward 7 Councillor Terry Butt), a member from the Mississauga Parks and Recreation Department and Dean Simpson, sixteen members in all. Mrs. Franks said that she hopes that more agencies in future will join the group.

A meeting of the organization was held last Tuesday when Mrs. Franks outlined the group's proposed agenda for the coming year. She emphasized the im-

portance of encouraging public support for the programs and said that publicity will be a major consideration this year. Media coverage must include some form that will enter every home in Mississauga. Public speaking at libraries, ratepayers associations and service clubs, she hopes, will also encourage the co-operation of those groups.

One program with which Counteract is involved is being presently conducted in a Mississauga school, the name of which both Dean Simpson and Mrs. Franks would not divulge in case publicity of the program affects the success of the project. So far, however, Mrs. Franks was pleased to note that the program which is based on a similar study done in California, has been very successful and that two other schools in the city are now considering the adoption of it in the near future. The project in California was assessed after eight years and study revealed that the vandalism rate in the test area was reduced by a dramatic 60 per cent. It does

not seem unreasonable to credit the program with a considerable measure of responsibility of the success.

Counteract is also participating in a program called the Harbourfront Adventure Concept. Under responsible supervision young people are allowed to build fires, construct and destroy forts, ect. as they wish in the hopes of the organizers that such an opportunity will help to displace the frustrations of vandals, the motivation generally believed to underlie their destructive behaviors.

It would seem, then, that as Dean Simpson phrased it, that Mississauga is "miles ahead of Toronto" in our programs and active concern with vandalism. Vandalism is a serious concern which is reflected in the successful operation of prevention programs. Perhaps their necessity will be reduced under organized attack of the roots of the problem. Mrs. Franks is optimistic about her group's success: "In ten years we will have a totally different individual produced."

Ham gets the official nod

Dr. James Ham was saluted by academics, politicians, and the Lady Godiva Memorial Band at ceremonies marking his installation as U of T's tenth president at Convocation Hall last Thursday.

Ham, 57, begins a five-year term at the Presidential post after two years as dean of graduate studies, and a seven-year term as dean of the faculty of applied science and engineering.

It was a group of engineering students in the Lady Godiva band that supplied the most energetic

tribute to their former dean, with a quasi-musical blend of "The Blue and White" followed by a one-gun cannonade.

"At one time I could have told them to be quiet, but I regret that I no longer have that authority," Ham said with a grin.

Deputy Premier Robert Welch brought more conventional greetings from the provincial government. Welch called Ham "an able administrator" who has been "theoretically and practically involved in many aspects of our

society."

Representatives from U of T faculty, staff, and student government, and from universities across North America shared the Convocation Hall stage with Ham.

In his installation address, the new president said that the U of T should see itself as a community of "intellectual neighborhoods" unified by an overall commitment to the principle of a liberal arts education.

Individual colleges of the U of T should be "the seat of intellectual

neighborhoods in which the student can life," Ham said.

He said, however, that a commitment to the Humanities by the "academic city" as a whole is "essential to the strength of U of T and instrumental to the view of university that values wisdom over knowledge."

Ham also restated his belief that an education in the Humanities is as much "linked to the idea of serving the public good" as training in the professions or any of the sciences.

Continued from page 4

The college residences pay utilities costs, as do all income generating services (food, residences, bookstore, etc.). The levy for utilities is based on a policy approved by the Governing Council of the University.

It is difficult to understand why your editorial would plead that the consumption of liquor by members of the college should warrant greater support from the university than the provision of residences, food, books and parking facilities. It is questionable whether such a view of spending priorities would be widely shared in the college.

Robin Ross,
Vice-Principal
(Administration).



Isn't it the best beer you've ever tasted?

Ruminations

Ruminations is a column devoted to students who have something to say about anything. Got some steam to blow off? New, world-shattering ideas? Just feel like writing? Medium II accepts all submissions, subject to editorial rules of decorum. Submissions may be up to 800 words in length. This week:

By Bob Sabga

We are creatures more of ritual than we sometimes care to admit, so habitualistic we border on instinct in our day to day activities, slaves to an unknown religion we were obeying long before we even considered its existence. Many of us still don't realize just how predictable our behavior is, yet day by day we perform acts so well rehearsed they achieve accomplishment so easily that they become secondary, and are forgotten even before they occur. We practice Zen and the art of vending machine maintenance every morning, addicts lining up, queuing to a metal god who regurgitates the nectar of life in thick black floods of putrid, lukewarm liquid in response to silvery metal offerings inserted into its ponderous bulk, its one-dimensional face showing no emotion as it feeds its followers their five cents worth of coffee they paid thirty for. Like hungry, wild-eyed fanatics we clutch our cardboard and styrofoam rosaries to us, victims of an addiction we did not plan, martyrs to a deity alive and well in the dirty warm liquid. Finding a table or chair, we quickly rip off the lids and sip the consecrated fluid, feeling the warm welcome rush of renewal course through us, ignoring the growls of protests our stomachs make as the rest of our bodies feel the spark of life kindle anew.

Consider the morning cigarette, the shakiness in our hands as we clumsily fish one from the packet and hastily shove its filtered tip into the corner of our mouth, our lips curling around the pliant shaft with rough familiarity (Freud, where are you?), as we fumble with our lighter or matches and finally manage to ignite the end of the cylinder. Sucking on the burning weed, our cheeks concave with the effort, we manage to draw the first creeping tendrils of smoke into our mouths, an acrid, arid blast of soursweet fumes that finally explodes into our lungs and into our souls. How miraculous it seems that our shakiness stops, our minds defog, and we burst into peaceful bliss riding a shockwave of pleasure so ecstatic it is almost sexual. When we combine this memorable adventure with our coffee, we lapse into a utopia almost hallucinogenic in nature.

Ponder the profundity of the nine-o'clock lecture, the bane of every student who has no choice but to attend or fail. Through bloodshot eyes we try to absorb the spidery scrawls scratched on the blackboard, a bruised and battered battlefield projecting knowledge to an unseeing audience. How foggy our minds remain, as through stifled yawns we try to absorb an idea spoken a full five minutes previous, long passed over, never to be repeated. The tragedy escapes us until later, when our notes are incoherent and sketchy, written automatically, with little understanding at best.

But behold the change at the noon-hour! It feels like we have shrugged off the weight of the world! But even now the monotony of regularity cries out, and robotic, to the man, we heed the call of

powers greater than us. Like sheep we file into the common rooms and cafeterias to wolf down cardboard foods and cellophane salads, drinking fruits juices that taste (quite rightly) like they were made in rusty iron cauldrons and not grown from mother nature's earth. Many of us make the noonday pilgrimage to the pub, thronging before its hallowed archway, begging admissions to the tangle of the god of escape, there to lose ourselves in the flash of bright lights and click of flippers and numbers before the apostles of the jungle, the pinball demons, our souls sold to the promise of three plays for a quarter, our beings possessed by an insatiable need to combat the wheel of chance that spins depend-

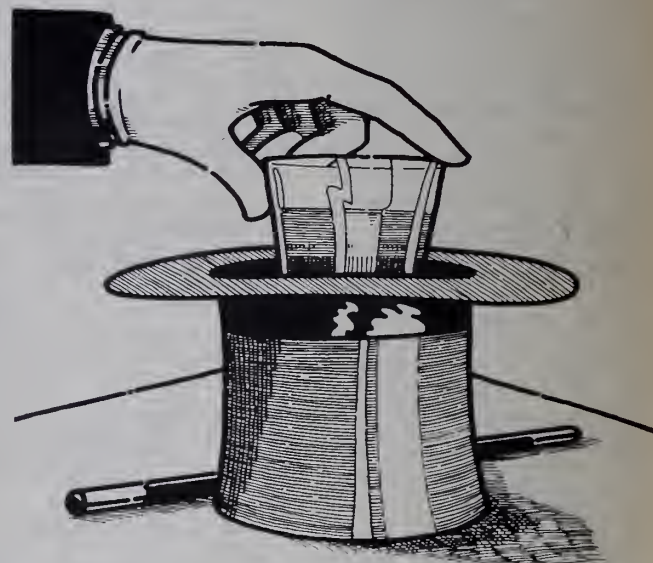
ent on the rolling of a silver steel ball. We drown our sorrows or salute our deliverance in glassfuls of ochre, opaque liquid, frothing and foaming as we pour it into ourselves, again more from instinct than habit, addiction than desire. The crisp and piercing crackle of waxed pasteboard being shuffled, dealt, deciphered, discarded, and reshuffled, bite into the air, already heavy with tobacco reek and alcohol fumes, and the tides of chance wash the wrong shore. Combine this with background music screaming into the air from speakers that muffle but do not distort, the tones tearing into the minds and moods of the occupants like rusty blades.

We file and shuffle the same pathways day after day, performing acts that come out as duties, and duties that emerge as tasks. We quibble with ourselves, lost between taking a stance on what must be done, and that we'd like to do. We somehow lack the ability to draw the sharp line between 'nicety' and 'necessity', and ever we call ourselves 'individual', masters of a destiny we never had.



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Theatre loses funds to cover White Dog Reserve

Theatre Max, a company out of Guelph University, recently began an enthusiastic dramatization of the plight of the Indians along the mercury-polluted English-Wabigoon River system. Several renowned playwrights from across Canada offered their assistance in the production, which would employ the participation of the Indians of the area in preparing the script.

When it looked as though the production was well on its way, government support for the project suddenly faded. Sid Bruyn, one of the leaders of the group, spoke with Guelph's paper, the **Ontario**, outlining the situation. Has the government shied away from the project because it is too controversial? Draw your own conclusions.

By Chris Jull,
the **Ontario**.

'All the wonderful agencies that thought this was the best idea they'd ever heard of have crawled back into the wood work and retracted their funds,' said Theatre Max actor Sid Bruyn, in a recent telephone interview.

Five members of Guelph-based Theatre Max went to White Dog reserve in early August with the intention of living for 3 months in

is no liquor store on the reserve but a flying bootlegger brings it in from Minaki for the modest price of \$35 plus the price of the bottle, Mr. Bruyn said.

Gas sniffing among young Indians was another phenomena that dismayed Theatre Max. 'Fourteen year-old kids go down to the river and sniff gasoline and then wander around,' Mr. Bruyn said. 'They really don't have any models since the road to Kenora opened two



The English-Wabigoon Waterway: the man-made death trap that everyone wants to ignore. Everyone except the people who have to live there.

"The Indians still eat the fish from the river. What choice do they have?"

the community of 700 on the mercury polluted English Wabigoon River, 60 miles north of Kenora. The group is writing a play about life on White Dog and training four native actors to tour with the play when it is complete. The play will portray the life of the community at White Dog reserve which has lost its traditional way of life due to mercury pollution, Ontario Hydro flooding of wild rice crops, alcoholism and despair.

'Uncertainty about funding now threatens the continuation of the project, which has captured the imagination of some of the country's foremost playwrights. Micheal Fennario of Montreal and native playwright George Kenny have both offered to assist Max writer Bill Malcom. Funding agencies were initially enthusiastic about the project too, according to Mr. Bruyn, but he says they are not any more.

The group experienced a certain amount of culture shock on first arriving on the reserve. 'We came on a bad day; pay day, so to speak. Every two weeks the welfare checks come through and the alcoholism is very obvious.' There

years ago and many of the older people go down there to drink for the weekend.'

Mr. Bruyn said that these patterns in native life are part of a cycle of dependency encouraged by the government in its approach to native people, and in its protection of industry that often destroys the fragile native economy. 'The public hears about a lot of money being spent on the reserves through government agencies, like the Department of Indian Affairs,' he said. 'But that money is dying out in the bureaucracy somewhere.' He added that the native people who try to break out of the cycle of dependency often find themselves fighting against the bureaucracy.

Dependency at the White Dog reserve is not a matter of choice. The Indians lost their central source of protein and their livelihood when mercury pollution from the Reed Paper mill in Dryden forced the closing of the river to commercial fishing in 1970. Fish flown into White Dog by the government no longer comes and the native diet is largely built around fish. There is almost

nothing else in the community and nothing much but welfare checks to buy it with anyway. 'The Indians still eat the fish from the river,' said Bruyn. What choice do they have?'

Although the provincial government knew the extent of mercury pollution in the river in 1970, it turned a blind eye while Reed continued to dump mercury into the water until 1976. Attention was called to the threat of mercury poison in 1975 when a group of people from Minimata Japan were disabled by the effects of similar pollution. Mr. Bruyn said that the Indians were upset with the recent announcement of an extension in the time allowed for Reed to clean up. They feel government action would have been faster if this had happened to a white community in the south.

Reed claims that it was not breaking the law when it dumped the mercury. It also claims that because it dumped inorganic mercury it is not responsible if this was turned into dangerous organic mercury by microorganisms in the river. It's amazing that these companies have to be forced into taking responsibility with tough laws, they seem to have no conscience of their own,' Mr. Bruyn said. He said that Indians in Treaty 3, which includes White Dog reserve, are preparing a lawsuit against Reed Paper.

Wild rice, another source of food and potential revenue is also threatened by the way in which outsiders use the river. Ontario Hydro manipulation of the water levels for two power dams has flooded many areas and this year as the rice crop may not be very good, Mr. Bruyn said. He pointed out that the Hartt Commission had called for a five year moratorium on wild rice harvest, but that it is hard for the native population to

build any kind of economy around it under present conditions.

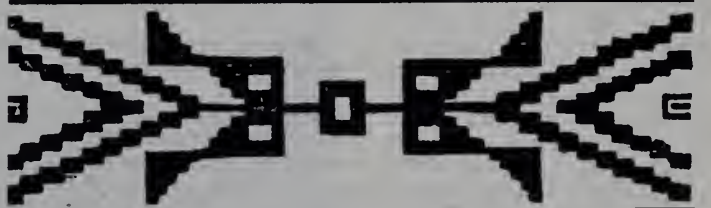
Despite the many problems, Mr. Bruyn said that the Ojibway culture is still alive on the White Dog reserve. The language isn't spoken enough, he said. 'The young people know Ojibway but they speak English at school.' Mr. Bruyn said that native religion continues to be practiced 'away from the eyes of the whites.'

Whether or not Max will have time to create a play out of these

they funded our project, the White Dog band council would get no more funding this year under a certain job creation program. We told them we didn't want their money under those conditions,' Mr. Bruyn said.

The company is expecting to hear soon about an application to Canada Works, according to Katherine Slack in Theatre Max's Guelph office. She estimated the cost of preparing the play to the stage where it is ready to travel

"Culture and Recreation has pulled back their funds and the Department of Indian Affairs blackmailed us."

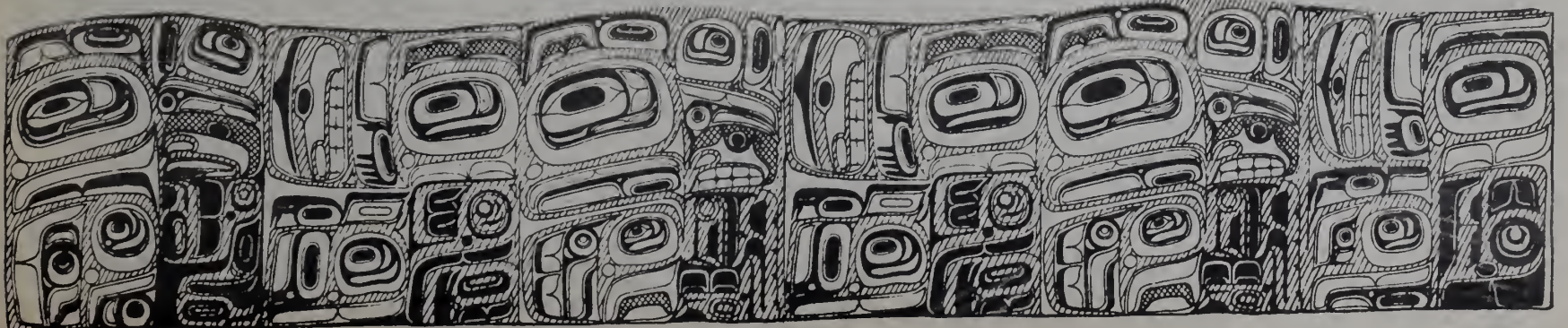


elements is in question. Mr. Bruyn said that the company is operating on loans and donations while waiting to hear from other funding applications. Several agencies, after expressing sufficient support for Theatre Max to begin their project have now said that they will not be able to provide funding.

'The Secretary of State has said that there is no money left in their budget. Culture and Recreation has pulled back their funds and the Department of Indian Affairs blackmailed us. They said that if

could cost \$20,000 and that the project might have to be abandoned if funding cannot be found. If this happens a piece of work that is utterly Canadian, immediately relevant and of potential international interest will be lost.

Theatre Max is not sure if the sudden withdrawal of support by government agencies is politically motivated or not. Mr. Bruyn said that the group had been told that some people would shy away from the project because of the sensitivity of the subject matter.



The Golden Autumn



By Terry Popowich

The life and work of artist A.J. Casson marks the culmination of a great era not only in the Canadian art world but also in our national character and self-perception as a nation. At the age of 80, Casson, the last surviving member of Canada's most significant art movement, the Group of Seven, still vigorously paints the landscape he loves in his rational yet distinctive "Canadian" style.

The early "learning" years of Alfred Casson along with the Group of Seven era, the period after that epic movement and the artist's role in those periods are as remarkable as they are illuminating. Mr. Casson's paintings provide contemporary Canadian society with a final link with one of Canada's greatest culturally creative eras.

Born in Toronto in 1898, Casson's long and distinguished career as one of the foremost Canadian landscape painters has placed the artist in a very significant and respected position in the Canadian art world. The fact that A.J. Casson was able to maintain a balanced course in his work throughout some of the most turbulent periods in Canadian art justifies the painters' present pre-eminence. This perspective becomes even more significant when one considers the fact that Casson was a member of the "blasphemous" group of Seven and at the same time, a member of the ultra-conservative Ontario Society of Artists.

Casson's paintings provide contemporary Canadian society with a final link with one of Canada's greatest culturally creative eras.

During the early years of the 20th century Canada had little in the way of its own distinctive art form, Canadian art was nothing more than traditional European art transposed on the Canadian art world. Canadian artists had not yet realized the need for a distinctive national movement in art, one which could identify our art forms as Canadian. However, as the second decade of the new century took hold so did a few brilliant young painters who saw the Canadian landscape as the unique feature in the Canadian character which they were to transpose on canvas in a way as

unique as the landscape itself. People such as the legendary Tom Thomson, A.J. Jackson and Lorne Harris, to name a few, were beginning to change the face of Canadian art.

Yet while Canadian art was making slow but sure changes in its foundations, countless other aspects were sadly underdeveloped. There was little in the way of teaching of art in Canada, few art books or magazines available in which to encourage young artists, few galleries in which good professional work was exhibited which was so necessary for a national art consciousness among the populous. It was this situation of transformation and lack of encouragement that a nineteen

Group of Seven, a movement these men were preparing to create.

After taking lessons at the Ontario College of Art and serving for a brief time in the air force, Casson's career took a major leap forward when he landed a job with Rous and Mann who were among the best printers and designers in Canada. Perhaps an even greater stroke of fortune to befall the young Casson was that he found himself the apprentice to an artist named Frank Carmichael (one of the original Group of Seven). Casson found Carmichael to be a real taskmaster but he taught the young artist invaluable lessons in commercial work, design and landscape painting. Carmichael provided the necessary criticism

liked and admired greatly what the Group was doing. I was never taken by strict academics. While some who followed this academic route were great painters they just never appealed to me."

As time progressed Carmichael's influence became so strong that Casson had to break away from the older artist in order to fully create and maintain his own style. Casson's own words tend to reinforce this fact. "I could make a fake Carmichael today that could pass anywhere. I know the whole thing. I could take an old piece of beaverboard, clean it off and make a perfect Carmichael, simply because I worked so close to him. I found for this reason I was painting more and more like him,

to create his own style and "painting ground." Perhaps the following excerpt from the *Mail and Empire* in 1926 gives a contemporary insight into Casson's position within the Group: "The newcomer to the Group of Seven does not experiment with modernism. He is a fine colorist with a feeling for Canadian landscape. To those who know and love the scenery of civilized Ontario, Casson speaks with eloquence. His canvases will form resting places for those who feel nervous irritation when they look upon things they do not understand."

During this entire period and up until the age of 60 Casson worked as a commercial artist for Samson-Mathews, another high quality printing and designing establishment. Only on weekends, holidays and nights did Casson paint, at least until his retirement from the commercial field. Being one of the few members of the Group to paint in watercolors, many of Casson's scenes have great clarity and freshness which sometimes were



J.E.H. Macdonald: CATHEDRAL PEAK is exemplary of work of the Group of Seven.

year old A.J. Casson confronted.

A.J. Casson distinctly remembers his first few years in Toronto. "I remember going to a small exhibition in a local library, I think on Collier Street, and seeing the works of Thomson, Jackson and Lister, those paintings really encouraged me." Little did the aspiring Casson realize that in the next decade he would become a close friend and colleague of the men whose works he marvelled at during that early exhibition, and a distinguished member of the

and encouragement which enabled Casson to develop a remarkable style. The two began to sketch together at every opportunity and were frequent visitors to the Orillia area and Seven Bridge.

Through the close association Casson shared with Carmichael, the former was introduced to the Arts and Letters Club and thus the Group of Seven who met there everyday at noon. Casson recalls "I would join them at their table and later visit their studios and learn from their landscapes...I

for this reason I had to get away". One only need consider a Casson painting such as *Village at Sundown* or *Picnic Island* and compare to the style, colour and technique of Carmichael's *Summer Storm* or *A Northern Silver Mine* to find the remarkable similarities in the two artists' work.

After joining the Group in 1926, many of Casson's works bear witness to the influences of other members of the Seven, yet the young artist constantly struggled

"I remember going to a local library, I think on Collier Street, and seeing the works of Thomson, Jackson and Lister, those paintings really encouraged me."

lacking in his large oil canvases.

Looking back on his artistic life, A.J. Casson didn't hesitate to say that the period that featured the Group of Seven was the most exciting time in his life. When the Group finally disbanded in 1932 it accomplished its primary directives with respect to the creation of a distinctive national art. Others had ventured out into the Canadian Wilderness and painted it well, people such as Cullen, Morrice and Gagnon but they were all isolated. The Group made such an impact on the Canadian art scene because they combined to form a front against the established practices. They broke, once and for all, the tired, academic painting, a tradition worn out and repeated year after year.

People such as Macdonald, Varley and Harris saw the need for Canadians to become aware of their environment and recognize their identity as a "northern" people. These objectives for the most part, were accomplished by

n of A.J. Casson



representing the north country in a distinctively natural yet appealing way. Similarly, A.J. Casson accomplished the same objectives in his unfettered depictions of rural towns, houses and churches in Ontario.

With the approach of the 1950s Canada became much more artistically mature with respect to painting and the public's knowledge of art and their new willingness to purchase artistic works. As one might expect, Mr. Casson's paintings have had little trouble selling in the recent past. Today Casson's small oil sketches sell for about \$3,000 while his large canvases go as high as \$20,000. When asked about the soaring prices of his work over the last 25 years Casson states: I'd rather the prices of my paintings hadn't gone up so much (from \$400 in 1952 for a 24 canvas to 10,000 today) I'd like the prices to stay at a medium level, where younger people or real art lovers with not much means could buy but I'm afraid that can't be done. Today people are investing in my work like stock not for any great love for it in many cases.

exhibition in a local

, and seeing the

and Lismer, those

me."

When these people resell the work shortly after they purchase it at a substantial mark up, therefore we had to jack up our prices to alleviate this situation."

While contemplating the issue of prices, Casson tells of Carmichael's lifetime and how in the course of that life time the artist didn't sell a sketch for more than \$35. Puffing a cigarette the painter recalls the sale of a small Carmichael sketch of the Clouche Hills for \$5,500. Another example of the escalation of prices with respect to the Group's work (among the most coveted in Canada) is a painting, a 30 x 30 canvas A. Y. Jackson sold for \$350 dollars quite a while back, it was resold not so long ago for over \$10,000. Casson himself says he saw a 10 x 12 sketch of his dated 1920, on the back the price of \$15 was written. Today the same sketch would sell for about \$3,000. The University of Toronto's Hart House Collection of Canadian Art holds a special interest for A. J. Casson. Casson, along with fellow Group member Lorne Harris played a very significant role in creating, suggesting and acquiring

many of the Collection's first and most valuable paintings. When the Hart House Committee first started the collection they had very limited funds in which to purchase art work. "Lorne and I managed to get a few very good things" say Casson. "As a rule the both of us used to go and talk to the artist

When the Committee purchased Tom Thomson's *The Pointers* in the early 1930s they paid about \$1,500 for it. It was this painting along with the Fred Varley portrait of Vincent Massey that Casson was asked to repair. Some of the dabs of paint on the Thomson were peeled off and the Varley had a

certified national treasures and is considered one of the finest such collections in existence which is indeed a credit to A. J. Casson who helped create the foundation for this great collection of Canadian art.

A good portion of Casson's time since his retirement has been spent

spelled with a "p". "There are still a lot of rackets going on "says a concerned looking Casson," but not to the extent they once did."

Finally, our discussion led to a conversation on the future of Canadian art in which Casson had some interesting impressions and perspectives. He made it clear that he thought Canadian art was not getting better and that what is needed is a national re-evaluation of our art scene to add some desperately needed clarity to our muddled art world. Casson points to the polarized art forms of pop art and hard edge at one extreme and the popularity of absolute realism and makes a good case for the lack of direction in our national art circles. Casson claims that Galleries today no longer encourage good young artists as they once did but now just want what is in fashion and selling.

Casson's style and simplicity suited the nature of rural Ontario.

Having the opportunity to meet and informally talk with Dr. Casson for some time, on a multitude of topics, one cannot help but be overwhelmed by the man's hospitality, modest nature and genius. There is a great appeal to Casson's work for a great variety of reasons but perhaps the most significant is that the artist puts a little of himself into every one of his paintings. He creates a beautiful sense of calm and quiet for the viewer, there is a detachment from the hardships of life in his works for that is not the artist's perspective. Rather, it is one of primordial beauty offered for a purely aesthetic experience.

"Between the years of 1920 and 1978, Canadian painting has evolved through a series of revolutions, and through them Casson's clear rational style has moved steadily forward and provides a beacon of inspiration to the young artist and a sense of reality to both buyers and dealers. The final testimony to the man's ability is witnessed in the great works of art he has given the nation over the course of his life, for it is these works which most eloquently reveal the Canadian character and the nature of the man himself.



HILLSIDE VILLAGE, painted in 1927, illustrates Casson's aim to find a personal painting ground in civilized Ontario.

whose work we were interested in, they were usually our friends and we got some very good deals for the Collection.

Casson remembers acquiring a Frank Carmichael painting for \$350 for the Hart House and today I know they have it insured for at least \$30,000. Along with aiding the collection in the aforementioned capacity, Casson has also served as a restorer for some of the collections works in later years.

black eye because someone had thrown an apple core at it. Casson, when repairing the Thomson, simply took it casually home in the back seat of his car. Today, if the same work was being done to the canvas, one wonders whether the artist would have it transported that way considering it's present value is estimated to be one quarter of a million dollars.

The Hart House Collection, with its 230 major art works holds 22

in authenticating paintings for individuals, dealers and the police whom he has been working to uncover forgeries. Casson suggests that there are a good many fakes on the market and are offered at auctions. "A few years ago a painting supposedly Tom Thomson came in to be checked. The brush strokes were not like Thomson, but any possibility of its authenticity was dismissed when I look at the signature. "Thomson" had been

medium II

Sports

R.M.C. 35 Erindale 6

Warriors are able to run-now can they pass?

By Luciano DiGuglielmo

The Royal Military College of Kingston scored twice on the ground and three times through the air in rolling over the Erindale Warriors 35-6 in the opening game of the 1978 football season.

The game, as far as the coaches, players and fans were concerned, was a great disappointment as the team had worked diligently in preparation for the opener. All the toil and effort of the previous weeks went for nought due to a victimized defensive secondary and a questionable game plan.

Specifically, three long passes were completed over the defensive backs for touchdowns and the strategy devised for the game by the coaches. Singer and Gilroy were to run the ball constantly and ignore the passing game (save for one half-back option play).

The strategy of running the ball is perfectly legitimate providing you have the running backs who can carry the ball efficiently. The Warriors definitely have capable runners so emphasizing the running game is justifiable. Still, passing is an integral part of football and you generally can't win without it.

To emphasize the point, Sweeney the R.M.C. quarterback hit on 10 of 22 passes for 153 yards and three touchdowns. The Erindale offense attempted 5 passes and completed one for 25 yards and their only touchdown. Passing then, was the big difference in this game.

At the three minute mark R.M.C. struck early on a 50 yard bomb

from Sweeney to give the military a 7-0 lead. Not shook up in the least, the Warrior offense began to churn out yardage behind the thrusts of Peter Diab, Paul Carter and Gord Dowbiggin. Good gains were made but unfortunately the drives would bog down in the R.M.C. end and no scoring occurred. The Warrior defense was superb, virtually shutting off the R.M.C. ground attack, but with two minutes to go in the half disaster struck.

Sweeney dropped back and catapulted an 88 yard guided missile for R.M.C.'s second touchdown. Less than a minute later he did it again, this time for 36 yards, and R.M.C. held a 20-0 halftime lead.

Aside from these blockbuster plays the Warriors more than held their own in the half. Dowbiggin, easily the most versatile player on the field, was having a strong game running back kick-offs and punts as well as rushing.

Despite being down by 20 points, Erindale came right back in the second half managing a quick score with Dowbiggin hitting Ray Easterbrook with a 25 yard pass on an option play. With the score now 20-6 the Warriors were back in the game. The offense though, stubbornly stuck to the ground game and eventually the R.M.C. defense were simply lining up and flattening the Warrior running backs. As a result, R.M.C. eventually scored twice more to take a 35-6 lead. Still, even with only a few minutes left in the game, the Warrior offense



An R.M.C. receiver catches the ball on the Warrior 10 yard line, one of the many passes completed by the Redmen.

doggedly ran the ball.

Considering though, that this was the Warriors' first taste of action they did a pretty good job. Who knows, if not for the big passing plays by R.M.C. the running strategy may have worked, since the backs gave fine performances. Peter Diab, the full-back gained 84 yards on 19 carries (4.4 yd. avg.) while Paul Carter earned 51 yards on 10 carries (5.1 yd. avg.). Still, the talent of Ray Easterbrook, the best

receiver in the league last year went virtually unused, aside from the one touchdown gained on the one completed pass.

The Warriors certainly could have won this game as the team had the talent. Bob Ryckmann, Erindale's athletic director, summed it up neatly by saying there were a lot of positive aspects in the game. Specifically, the team was able to contest the line and were able to run productively. He continued by saying with more improvements in the defensive backfield and on the offense, the

team will be in for a good season.

By the time you read this the Warriors will be preparing for their third game against the Seneca Braves and as I write this I don't as yet know the result of their second game versus the five-time champion Sheridan Bruins. I'm sure though they gave their best even though they will have missed running back Kirk Smith out with a broken arm and Pete Perkavic, disabled with torn ligaments. Both were two of the most enthusiastic and talented players on the team. The future though, looks better.

Soccer Warriors

They're the team to beat

The indication is that the Erindale Warriors Soccer squad will, as last year, be a top contender again in the U. of T. Interfaculty League Division A. In an exhibition game last Thursday against Sheridan College the Erindale players performed effectively in their first game together, being held to scoreless draw.

The Warriors leading goal scorer of the 1976-77 team, Hasson Iereira, is back after taking last

year off. A nucleus of veterans from last year's semi-finalists is also back, as well as a host of very promising rookies. The seasoned players include Lucio Biasucci, Joe Santalucia, John Ruta, Stephen Pearson and Bruno Madvo (now on the injury list).

In the first half, Sheridan and Erindale played evenly, the ball being maintained mostly in the centre area. Pereira and Biasucci both had excellent chances but

their drives were blocked by the visiting goalkeeper. Sheridan managed a score in the half but the goal was disallowed due to an off-side.

In the second half, the Warriors came out steaming. The Sheridan defense had a difficult time in keeping the Warriors from scoring and continued to frustrate every Erindale chance. In one flurry in front of the net between Pereira, Peter Davis and the Sheridan keeper, a rebound was controlled by Chris Hill who smashed a powerful line drive from 30 yards only to see it bounce off the goal post.

The Warriors were all over the Sheridan defense at this point. Pereira catapulted a long pass down the centre to Larry Pebellis all alone in front of the net but the forward missed his chance. Minutes later Davis sprinted down the left wing and lined a shot that looked like a sure goal but instead went an inch wide of the post. That was the last scoring opportunity and the game eventually ended in the 0-0 tie.

All the Warriors played skillfully, proficiently and formed a united front. All indications are that the coming season will be a success. This week, the team takes on Engineering on the football field at 4:15 p.m. Wednesday. This is the second league game and the Warriors will be out to win.

At press time the results of the first game are Erindale 1, St. Mike's 1. Warrior goal was scored by Ian Page.



Field Hockey

Rookies win it

True to form, the Erindale field hockey hustlers upheld their title of the U. of T. interfac field hockey champions, by defeating the Meds team (3-0).

The Hustlers outran, outshot, and generally outplayed these ambitious young doctresses. Great efforts were made by the two rookies this year, Lynne Boomer and Elaine Thompson. Elaine played aggressively while backing up the left forwards and Lynne, through good stick-handling managed to outdazzle the Meds defense and contributing to the first goal. Playing true to her outstanding reputation Sam Quist led the team to the first goal late in the first half.

A half-time pep talk by coach Geri Fitch, along with refreshing oranges, weren't enough to dampen the Meds team, who came on for the second half with a burst of energy. The three new subs in the game quickly oriented themselves to the situation and within a minute or two, the Hustlers again took control. Repeated short corners were fired through the Meds lines. The Hustlers showed superior stamina and were rewarded by Simone Cusenza scoring the second goal assisted by Cindy Isles. Simone, also a rookie winger, provided a lot of drive and strength to the right forward line. Barb Martin and Cathy McKay provided the needed strength on the difficult to handle left side of the field.

The Meds managed to test Erindale's defense but the full backs didn't have much trouble in breaking up their advances. The only injury in the game was to the rookie goalie Mary-Lou Hawkins who, out of inactivity and boredom, managed a few acrobatic moves while trying to prove that it is possible to balance on a field hockey stick.

After repeated unsuccessful Hustler attempts, Sam managed to push the third goal in past the sprawled goalie. The Meds team tried some aggressive tactics and managed to send Cindy for quite a flip. The game ended soon after with no major or exciting plays.

After being last year's champions and having only 5 returning players, the veterans were a bit uneasy about the team regaining the confidence and unity which proved to be the winning factors last year. But after Thursday's opening game, the team has all the skill and confidence needed to carry them to regain the title. Congratulations also for a good effort and playing to Rose Dawner, Lynn Cardwell, Jennifer Mackling and Kim Seeman. (Sorry, Nancy, we tried to give you some credit, but the Meds were just too dazzled by your suspenders.)

The next Hustlers game is a home game, played Thursday October 5th on our field (by the North Building) at 8:00a.m. Here's a chance to see the finer points to flicks, corners and reverse stick techniques, while supporting one of the college's most successful teams.

Cross-country Invitational

Erindale invites you to be on it's team

By John Reis

Well, by now most of us have had to deal with the injustice and inconsistencies of university life. It doesn't add up even though you're majoring in math, all you got out of OSAP was the benefit of the doubt (even though this is one time you'd like to be left a loan).

So no doubt most of you, to relieve yourself of the innumerable tensions associated with school, have taken to running. So if you find yourself not wanting to wait till the '80 Olympics to see how good you've become, and it seems like all you're doing is going around in Outer circles, well have I got a meet for you. This Thursday Oct. 5th, from 2 till 6 p.m., the 3rd annual Erindale College cross-country meet will take place, with an open men's 4.4 mile race at 5:10, and an open women's 2.2 mile race at 5:50 p.m. This provides you with the opportunity to get in a few races before you write your finals and end up out of the running.

Some of you may be under the mistaken impression that your nylons can run better than you can, but that's quite likely not the case. If you've been running at all come on out, or if you want to help out we'll need you, or simply just come out and watch. You may think you couldn't even beat an egg but that's not important; participation is.

Now if you've decided to run, let me give you some tips. Don't try to break the world record for the mile, or later in the race, like G.W.G. jeans, you'll be guaranteed to fade. In a race it is important to maintain contact with the leaders and for me the only time I do is prior to the starting gun. Therefore some methods to systematically eliminate the competition are in order.

One way is to sock it to 'em. Just wear your most pugnacious smelling

socks and just prior to the start, take off your shoes and say "I think I'll run in my socks today." Also don't wear any anti-perspirant for a few days, so by the time your competitors' respiratory system has cleared out, so will have you.

Don't be psyched out by anyone. That cool dude behind those Foster Grants probably isn't you and if he says, "I'm going to smoke you in this race," don't worry, our course is designated as a non-smoking area.



The Wrambling Wonder Reis checks for potholes.

Also don't fear that you'll be competing against any world class athletes. Although geography students may be running, ours is a low key meet. As one Erindale co-ordinator says, "Our theme is for friendly competition, and participation, and complete dominance by Erindale in the annihilation of other colleges. We will show no mercy, although if we beat them too badly we may show them the pub."

At this meet you will automatically be a part of the Erindale White Tornado, so named for their habit of either cleaning up at meets or washing out. Be forewarned that if you do set a course record you may be subjected to urine test, so study hard the night before.

There are, however, some hazards to running the route. It's great that you've been given the chance to show what you're made of, but make sure it won't be by the way of x-rays. You should take special care in that while running along the ridge in the woods that you don't fall in the creek or you may find yourself up it. Also watch for buses along the road. You may never be able to catch them but they sure can catch you.

Other hazards include the psychological. When running along residence road by the pub, close your ears, or you may hear a beer bottle being opened and Pavlov's principle of classical conditioning could cause you to salivate away your energy. Then there's members of the opposite sex. These are not to be watched; keep your eye on the route. Last year a runner

named Hans dashed by smiling at a girl saying "Look ma, no hands", well, he ploughed right into the back of a Pinto and "Boom, look ma no Hans".

A final concern is to run in proper footwear for the race. This is one sure way to avoid the agony of de feet.

Hopefully many of you will come out to run this year. Even if you're not in that great a shape you can still whip yourself in shape. We have available someone to run behind giving you 10 lashes if you slow down, after all remember, he who laps lashed, laps best.

Eat a hearty meal before the race. Ground steak should do as its dirt cheap.

So, come out to the races. If you have to you can always bring a net along should you have to catch your breath. The important thing is to participate. You may only finish and have to mask your pain to do so but at least you'll be set for Hallowe'en.

Those of you who don't wish to run can always help in another capacity. Just come out and enjoy a run at Erindale. Pete Perkavic, E.C.S.U. Academic Liaison commissioner says, in reflecting on his past running feats, "There were good times and there were bad times and let's help make this a good time." There will be prizes for the top six in each category along with refreshments and T-shirts available including last year's controversial Sex and Violence model. As the Beach Boys put it "there'll be fun, fun, fun till your daddy takes the T-shirt away".

Participation was the key

Erindale runners Mark Brown and Bob Stambula took part in an international event held in London on Sept. 24th, the occasion being the 11th Annual Springback International Road Race. The pair, only expecting to do little more than finish the 45 mile course, did surprisingly well. Each runner, while not placing high, ran times clearly indicating that they had been slowly progressing.

Brown led the Erindale field with a time of 26:23, a six minute mile pace, and placed 161st of 303 entries. Stambula tried to keep close in the 209th spot with a time of 29:37. Both were pleased with their performances and glad to be part of what turned out to be a big event in London.

The town came out and welcomed all runners as they positioned

themselves at the roadside throughout the course. The atmosphere was one of a community happening with fun as the order of the day, but the Erindale contingent, just minutes before starting time, felt uneasy as the top competitors including several U.S. record holders were introduced to the crowd.

The race started quickly as the eventual winner John Treacy of Ireland, now representing Providence College, and others including Toronto's Paul Bannon (Toronto Olympic Club) led the field. They finished the course in 19:31 and 20:08 respectively (Bannon placed 5th).

Although the race was a complete success for all those who attended, there was one entrant who failed to arrive, Erindale's own John Reis. The crowd clearly

disappointed with the absence of the Rambling Wonder settled down after officials assured them of his attendance in next year's race.

Other entrants from U. of T. were Peter Welsh (115th-23:46), Keith Brotherhood (179-27:33) and Tim Kingston (185th-27:58).

London marked the first of several competitions that Erindale runners have been working for this fall. Your opportunity to be a part of one of those events comes up Thursday Oct. 5th as Erindale holds its annual cross-country meet. Those interested in running or helping out should go to the Athletic office for more information. Come out and help make this year's meet a success!

Congratulations to Bob and Mark for travelling 100 miles to London to represent Erindale College. Their school spirit is valued. Ed.



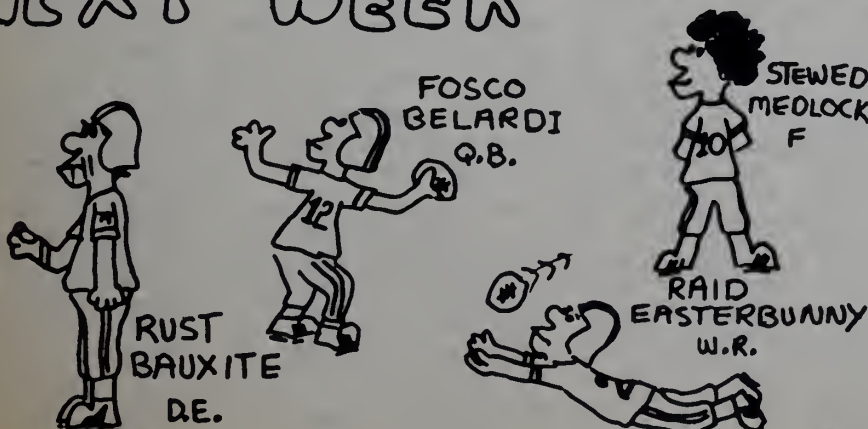
Rookies are needed

Do you like to travel and meet lots of new people? If you do, then Erindale Women's basketball is just the sport for you. The Interfaculty season is about to begin again and, although there is a solid core of veterans returning, such as "Sam" Quist, Barb Cheung and Carol Jones, there are plenty of spots available on the team for rookies. That's where meeting new people comes in.

The travel is in the form of road

trips to the St. George campus. Our schedule is split between there and here at Erindale, so you can get a good look at the nightlife of beautiful downtown Toronto. No experience is necessary for you to take part in the basketball season, just a willingness to play and have fun. If you're interested, contact John Robb in the Athletic Office, Rm. 1114 in the South Building, or phone him at 828-5268. He'd love to hear from you!

BEGINNING NEXT WEEK THE PIGSKIN EXPRESS



medium II Performance

Bowie presents recent favourites

By G.R. Walker

At first glance, David Bowie's new double live album, *Stage*, might be interpreted as a summation of all his works. It contains memorable favorites from *The Rise and Fall of Ziggy Stardust*, a single cut from *Young Americans*, then more numerous selections from *Station to Station*, *Low* and *Heroes*. Surface evaluations, however, have never been too useful in analyzing Bowie. This is in no way a summary of Bowie's career. Rather, *Stage* is a type of post-David Live greatest hits album. Furthermore, these are not any fan's favorite singles, but instead, the songs which Bowie prefers.

The point is, if you want to hear some of those rockers from the past, Bowie's already got a Greatest Hits album out. Not that he doesn't perform such numbers as "The Jean Genie" and "Suffragette City" anymore. He included

excellent versions of both during the '78 concert tour, from which *Stage*' tracks are culled. Bowie has said that in concert he "has an obligation" to do such cuts. But there is no such onus to put the past on vinyl again.

When it came to putting the '78 tour into a record set, Bowie utilized a very small token of old hits. The first side of the first disc thus contains five singles from the Ziggy era. These titles showed the accompanying band (Carlos Alomar, Adrian Belew, Dennis Davis, Simon House, Sean Mayes, George Murray and Roger Powell) making their best adaptive effort. In particular, the version of "Ziggy Stardust" is sure to start one reminiscing. To complement this, Bowie draws the last memorable passage out, in a grand, operatic style. It's David at his nostalgic best.

All of this is quickly shuffled away. With the exception of

"Fame", the next three sides do not contain a song written before March 1976 (the release date of *Station to Station*). The band comes up with classic renditions of *Low* and *Heroes* cuts, but their adaptive finesse runs out on them on side two of the first disc. The power of the studio version of "Station to Station" lay with its instrumental backing, a simple quartet of percussion, bass, rhythm and lead guitars. Massive chording, impressive lead work by Earl Slick and pointed lyrics were the formula by which Bowie made this minor masterpiece. Roger Powell's synthesized beginning on *Stage*'s version is mere hype. Adrian Belew's undisciplined lead was no help. The band was incapable of matching the cool precision work of Stacy Heydon on the 1976 Bowie Tour. Similarly, the simplistic throb of the soul-tinted "Fame", performed with competence on the '76 tour, again proved too much for the *Stage* band. Instrumental simplicity and piercing lyrics made "Fame" and "Station to Station" distinctive. *Stage* was not able to come up with that unique sound.

The second disc contains only *Low* and *Heroes* material. The first side endeavours to reproduce the moody conceptualized works from Bowie's recent albums. During the actual concert, Bowie coordinated individual cuts from these albums and blended them among his more conventional works. This was pulled off only with the greatest difficulty, since tracks like "Art Decade" rely on the accompanying studio titles to maintain an emotional continuity.

Unfortunately, the careful blend which Bowie came up with for the concert is lost on *Stage*. The album re-packages the progressive "Warszawa", "Art Decade" and "Sense of Doubt" and places them all together, in order to make them as commercially acceptable as possible. The inevitable result of this packaging is the loss of the aesthetic quality of the music. Bowie had partially salvaged the sublime "Warszawa" during the actual concert by making it the very first selection performed. Not even this prestige remains on *Stage*, and "Warszawa"'s majestic



David Bowie in a typically reflective mood. His recently released live album, *STAGE*, contains mostly new material taken from his last tour. The music, professionally handled by a seven man band, is also masterfully reproduced by an excellent engineering effort.

nature loses in the transition. It is left to the band to do some justice to "Art Decade" and "Sense of Doubt". On these two numbers the band show themselves to be truly professional performers. Roger Powell especially shines in the stead of Eno. "Breaking Glass", an obscure little ditty on *Low*, becomes particularly enjoyable with the lead guitar work of Andrew Belew, who was clearly more at home with Bowie's most recent material.

The last side of the album is a representation of Bowie when he is not into the concept aspect of his recent works. "Blackout", for instance, has Adrian Belew doing some effective guitar work. Indeed, one hardly misses Robert Fripp from the studio version. Needless to say, a classic rendition of "Heroes" is presented. All the ingredients of the studio version are there, plus a more impressive vocal performance by Bowie himself.

In fact, Bowie's lead vocals have never been better than on this album. Throughout the two records, his voice is clear, resonant

and always in total control. His fans have constantly praised his versatility, but this album would convince the most stalwart non-believers of Bowie's vocal appeal.

The whole album has been graced with some excellent recording work by RCA, something of a rarity for this company. Tony Visconti, Bowie's old standby producer, is responsible for the crystalline reproduction of Bowie's vocals. Visconti has cut out a great deal of audience interference, so that the record often sounds like a studio product. The album, on the whole, is a marvellous combination of professional performers and knowledgeable technicians. Bowie presents most of his recent material in a near flawless manner. There is no question that his partnership with Eno is a fruitful and successful one. He has always maintained high standards no matter what mask he has donned, and *Stage* displays his most recent guises. His next album, now being recorded with Eno, has only to match such standards in order to be an outstanding achievement.



A bawdy night with Hank and girls

By F.K. Walker

Busy yet? Starting to feel weighed down with work? No? Well, give it time. Before long, you'll be looking for a chance to release your overwrought and overburdened spirit from the rigors and traumas attendant upon higher learning. To get down and party, as they say. The best plan, after considering the alternatives, would be to escape for one evening to "His Majesty's Feast" (at Seaway Beverly Hills Hotel).

Escape is the word for "His Majesty's Feast". Beautifully and skillfully contrived, "His Majesty's Feast" purports to be a re-creation of one of lusty King Henry's nights out on the town. It has a merry-making monarch (Damon Mycock), a debauched royal fool (Marty Waldman), music, clowns and lots of wenches. Be assured, however, that the show is a burlesque of a sixteenth

century debauch, not a re-creation of one. The cast and company are unpretentious to a fault and don't give a fig for historical authenticity if it distracts them from their true aim, which is to cram an evening with vaudevillian song and dance and barrages of bawdy comedy. The tudor trappings give style, format and novelty to a fast-paced, high-spirited entertainment.

"We're selling entertainment, not creating art," musical director Nick Siefrow didn't mind informing me. Indeed, but talking to the cast after a successful performance last Friday, I got the impression that they're trying to do a little more than that. They take their entertaining pretty seriously. Kim Sims (wench Regan), just out of school and performing in her first professional role was, as you might expect, quite effusive on the subject. "When I first looked at the

script I was taken aback. I didn't think it would work, but it does... There's always a charge you get, kind of a communication or an involvement, that wins you over, even on your bad nights when you don't really want it to." She was referring to the way in which "His Majesty's Feast" lures its audience into a willingness to be put on, and moreover to join in the mood, break down the barriers between itself and the players and even play a part in the proceedings. This is the beauty of the contrivance. Encourage the audience to respond roisterously, channel the response into simple forms of audience participation and thereby allow them to shed a few of their inhibitions; that's the formula. For those sitting at the tables, that which would be called making an ass of yourself becomes audience participation. In its best moments, "His Majesty's Feast"

is like a zany cross between the entertainment value of one of Toronto's better cabaret theatres and the rowdiness of the Brunswick House.

Ask any member of the cast about this and he or she will talk in terms of 'projecting a character' and 'capturing an audience'. Impetuous wench Brandy (Dinah Mate) put it this way: "We're pros. For us, professional egos are involved. Give us an audience and we just naturally want it to be all ours."

Well and good, but pressed on the point, all will admit that the show's unique intersection of the players and the played-to takes them in, too. Some even profess that at times there seems to be two performances taking place. The actors and actresses stimulate the audience and carefully observe the response elicited, wanting it to come to just the right pitch.

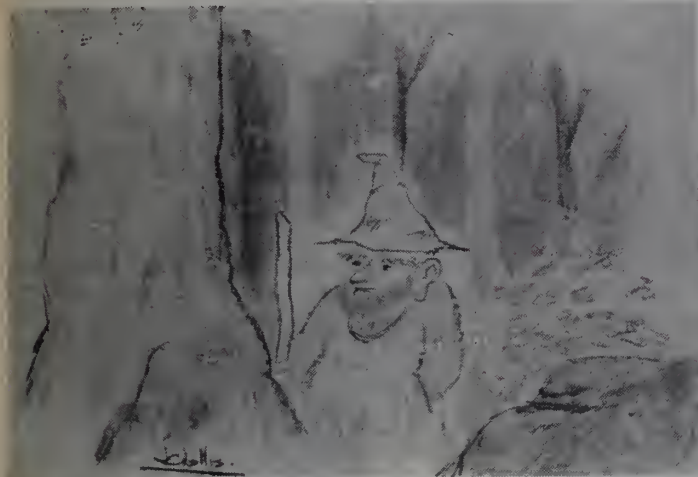
Observing the audience, they become an audience and the responses evoke a performance which, in turn, has a stimulative effect on them.

It's a corny situation, really; you unbend a little, they unbend a little, and everyone is won over by an innocent farce built upon the willingness of all audiences to suspend disbelief. Even Jodie Friesen (wench Becky), veteran of CBC specials and the Charlotte-town Festival, relates that her role is as much fun as it is work. "You can't stay in a down mood at 'His Majesty's Feast', not once the show gets going," she claims, and it is a claim that most of her audience would support.

With a full course meal and at least one jug of ale under your belt, good times are as infectious as the measles and as pleasurable as your favorite vice at "His Majesty's Feast".

Book Review

Kicking the Shire out of Baggin



Reviewed by
Dan McKitterick

Upon finishing Lord Foul's Bane, I was reminded of the somewhat ancient anecdote of a man sitting down to eat a steak dinner. While eating the dinner, he enjoys the meal as he has no other in a long time. He finishes the plate and greedily asks for more. He is then told that he has just eaten horsemeat, at which time he decides he really doesn't want any more, after all.

I was reminded of that particular anecdote because Lord Foul's Bane is one of the best fantasy novels I have ever read, in fact it is one of the better novels of any kind I have read. Until the final chapter that is, for the final chapter tells the reader that what he has been enjoying for the past 400 plus pages is horsemeat. An unpleasant shock it is, to say the least. Allow me to explain.

The novel begins with one

Thomas Covenant off to pay his phone bill. ("This is a fantasy?" you ask. "Of course not," I reply. "At this point in time Thomas Covenant is a citizen of our real world.") Arriving at the Bell Telephone Company, he finds that his account has been credited several months in advance by an anonymous source. ("What a fantasy!" you say. "Don't be facetious," I respond.) This is one of the ways in which the town of Haven Farm is trying to isolate Covenant by taking away all his reasons for coming into town. They do this because Thomas Covenant is a leper.

Returning home, Covenant is then "abstracted" from our world into another, and the fantasy begins. "Abstracted" is simply a means of getting from one world to another while avoiding any scientific explanations. But to me it is just as valid as if he went via Air

Canada. It isn't this that bothers me. Nor is it what happens in the next twenty-two chapters. What disturbs me is Chapter 25.

Chapter 25 informs the reader that the entire fantasy story has occurred during four hours in which Thomas Covenant has been unconscious. Like when Dorothy wakes up and finds herself back in Kansas.

Now, I accepted it in The Wizard of Oz, but I won't stand for it in Lord Foul's Bane. Why bother going to the effort of creating an alternative world, telling a story about it, and then saying it doesn't exist? That's stupid. Obviously, the alternative world doesn't really exist, but nonetheless it is just as real as the world in which any other novel takes place. Can you imagine Tom Joad waking up at the end of The Grapes of Wrath and realizing that the trip to California was just a dream? Of course not.

I admit that Lord Foul's Bane is but the first book of three that compose The Chronicles of Thomas Covenant the Unbeliever and, as a result, in the concluding books, The Weartte War and The Power That Preserves, Donalson has plenty of time to change what appears to be the truth in Book One so that the fantasy actually does occur, but I think that any one book of a trilogy should be able to stand on its own.

I realize it is possible that, if Donalson sees the fantasy as being just a dream, then it is set up to reveal the sub-consciousness of Thomas Covenant. But in a book of its size, the author has plenty of space to build his characters without the use of this one big dream. Besides, if I wanted that sort of novel, I'd be reading Virginia

Woolf.

Okay, enough about that. I could go on discussing that till Trudeau calls an election and still be going strong. No, let's look at the fantasy portion of the book, which, as I said before, is excellent.

Covenant is abstracted into "The Land". There he meets Lord Foul, the Despiser. Foul's aliases include Satansheart, Soulcruiser, Fanathane, Corruption, and the Gray Slayer. Needless to say, the Despiser is not a friendly fellow. This becomes even more obvious when he informs Covenant that unless the powerful Staff of Law is regained from the somewhat less evil Drool Rocknorm, then all humans will be dead within seven years. Even if the Staff is regained, though, all humans will be gone in forty-nine years. Lord Foul tells the confused Covenant to take this message to the Council of Lords.

When the Lords receive this message, the Quest for the Staff of Law is set up with Covenant a member, and the stage is set for the remainder of the book. But Lord Foul's Bane contains much more than this non-revolutionary plot.

Donalson's description of the Land is an important part of the book. The sea, the trees, and the earth itself all contain a vitality that make them alive. But more significant than this is the fact that the inhabitants of the Land are aware of this life and they respect it. Any "evil" in the Land can be easily detected by its appearance in the elements.

The inhabitants of the Land are another good element in the novel. Wraiths, Rarers, ur-viles, and Giants are some of those who live

in the Land. Donalson describes them all in vivid detail and makes them an integral part of the story.

One point for which both the author and publisher deserve credit is their restraint in avoiding a reference to The Lord of the Rings on the cover. These days, it seems that almost every fantasy that comes out includes some comparison to J.R.R. Tolkien's work displayed prominently, presumably to attract attention it might not garner on its own. That is not to say there are no similarities between The Lord of the Rings and Lord Foul's Bane, for there are. Some overlap in books of their size is inevitable, although some aspects of the two novels are strikingly similar.

However, Thomas Covenant is certainly no Frodo Baggins. He is a leper, divorcee, and rapist. Along with all that, he has a fear of heights. But these characteristics make him a much more interesting character than any hobbit could ever be. (No offence, Samwise Gamgee). Covenant picks up a variety of nicknames for various reasons on his trip through The Land. Among them: the Unbeliever, un-Lord, white-gold wielder, and Stranger to the Land. And there is an interesting story for each name he is given.

So even including this novel's one major fault, I am anxiously awaiting Book Two of The Chronicles of Thomas Covenant the Unbeliever and, after that, Book Three.

The \$2.75 price tag is a bit steep, but it would only buy a couple of pounds of horsemeat anyway.

John Prine

His New Album is A Rough Diamond Polished

By John Challis

Two definite poles have developed at either end of the folk music spectrum as that musical form has evolved, poles which reflect the complexity of the artists' lyrics. At one end of the spectrum are your Cohens and Dylans and Donovans - the ethereal poets, gracefully sculpting images into statements on love, life and anything else that comes into their minds.

At the other end of the spectrum are the working man's folkies - Steve Goodman, Arlo and Woody Guthrie, Jerry Jeff Walker (if you want to get perverse and call him a folkie) and John Prine.

John Prine, with his first album in three years, *Bruised Orange* (WEA - Asylum - 6E 139) has vaulted himself to the top of the heap of the working man's folk singers. Always a superb lyricist, Prine nevertheless had a musical repertoire of maybe three chords when he first hit the market. It was fine stuff for singing around the campfire, because the words always rang true, but as complete music, something lacked.

Over the years, Prine has steadily improved on that aspect of his music. This time around, he has the help of his close friend Steve Goodman, who produced the album and sang or played on all but

three of the songs. Goodman's sensitivity and sympathy with Prine's style brings out all the best in Prine's 'working man's' songs.

The difference shows on the first song of the record, "Fish and Whistle" bounces around with Prine's usual whimsy, and Goodman adds an extra touch of humor with Jim Rothermell's use of a penny whistle. Throughout the album, Goodman has judiciously filled out Prine's music with a remarkable line-up of back-up musicians. Rothermell, for one, is quite a discovery on woodwinds, adding the perfect melancholy touch to the more introspective tunes, particularly the title track.

Jackson Browne shows up on several tunes, as do Ramblin' Jack Elliot, John and Jethro Burns, and even David Prine, John's brother. Perhaps the biggest surprise among the back-up crew is Corky Siegel, playing his sparkling harmonica, albeit very much in the background, through the majority of the tunes. He's a fair distance away from his musical genre with the Siegel-Schwall Band, but then he has a way of popping up in odd places, as he did in '72 with Russo's *Three Pieces for Blues Band and Orchestra*, done with the San Francisco Symphony Orchestra.

As musically intriguing as the arrangements are, it is still Prine

the simple plebian poet that shines out in *Bruised Orange*. With comical pride in his voice, he lauds "I'm goin' steady with Iron Ore Betty, and she's goin' steady with me," on, logically enough, "Iron Ore Betty". On "There She Goes", he makes no pretensions about fairness in assessing a broken up love affair, hoping that the next man who ends up with his 'ex' has the sense to send her to a home where they can unscramble her brain. With "Sabu Visits the Twin Cities Alone", a quiet, skeletal song about an old and washed up Hollywood performer, Prine once again draws out all the empathy that he did with "There's a Hole in Daddy's Arm", and "Hello In There" years ago.

On the final track, Prine's philosophy shows itself clearly. "The Hobo Song" is just another song about the lonely existence of the hobo way of life, but inside that there is more. Through the last rendition of the chorus, all his sidemen join in - at least a dozen of them. They don't sing the chorus well, but they are not meant to. They are singing a tribute to all that Prine stands for - a free and unfettered existence, living from the heart rather than adhering to the structured and restrictive ideals of the intellect. And when Prine argues the point, you end up believing.

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Schaffner's Boys from Brazil is not just another blockbuster

By Chris Loudon
Lori Humphrey

In the past few years the term "blockbuster" has been widely overused. No other adjective, however, can aptly describe director Franklin Schaffner's new film for 20th Century-Fox, *The Boys From Brazil*. Based on Ira Levin's best selling novel, the film is a masterpiece of suspense and intrigue. The story, international in scope, deals with the pursuit and exposure of the diabolical Nazi genetist Dr. Josef Mengele (Gregory Peck).

Diverse and complicated story

In the film's opening sequence a young Jew (Steven Guttenberg) uncovers Mengele's bizarre and sinister plot which involves the systematic murder of 94 innocent and apparently unrelated elderly men throughout the world. Just before the young man is discovered by Mengele's henchmen, he manages to contact famed Nazi-hunter Ezra Lieberman (Laurence Olivier). Lieberman, both confused and intrigued by the mysterious information, embarks on a solitary search that culminates with a highly dramatic confrontation in an abandoned Massachusetts farmhouse. The audience is continually brought to new heights of excitement as the complex story unfolds.

The cast list, headed by Peck and Olivier, and including James Mason, Lilli Palmer, and Uta Hagen, reads like a who's who of Hollywood nobility.

Long associated with the portrayal of romantic heroes, Gregory Peck as Mengele is for the first time in his expansive career allowed to explore the role of the evil protagonist. Peck, however, meets and surmounts the challenge, bringing to his performance all the sincerity and perfectionism that made such earlier films as *To Kill a Mockingbird* and *The Omen* memorable.

Co-starring with Peck is the legendary Sir Laurence Olivier, whose numerous professional honours include being named Lord of the Realm. After attracting attention at the tender age of 10, Olivier joined the Birmingham Repertory Theatre. It wasn't until his role in *Private Lives* that Olivier's career took shape. He is probably best known for his Shakespearean roles and such popular movies as *Rebecca* and *Wuthering Heights*.

Olivier's role a demanding one

In *Marathon Man*, Olivier gave a chilling performance as a ruthless Nazi - he achieves equal success in *The Boys From Brazil*, as Nazi hunter Ezra Lieberman. Olivier plays the demanding role of Lieberman with quiet energy and compassion. At the conclusion of the film, Olivier conveys the truly humane character of Lieberman. This reassuring segment provides a much needed balance for the preceding brutality and evil.

The supporting cast is equally illustrious. Lilli Palmer brings to the role of Lieberman's sister, Esther, the full range of her



The graduating class of '65 looks on as Head master Gregory Peck examines the evidence of a panty raid. Rest of the class considers the prospects of reading MEDIUM II as a disciplinary action.

dramatic expertise. Though the role is of a secondary nature, Palmer ensures that her performance is not of secondary importance. It is Palmer who, with true dexterity, adds the comic relief to an otherwise tense and melodramatic story. Equally notable is Uta Hagen's portrayal of Frieda Maloney, a former Nazi prison guard who plays an essential part in Mengele's elaborate plot. Despite the brevity of her appearance, (she is on screen for no more than 5 minutes) Hagen electrifies the

screen, making the audience more fully aware of the perverse and sinister nature of the Nazi Mission.

James Mason's ability wasted

One of the film's few disappointments is James Mason's performance as Nazi security chief Eduard Seibert. This is not to say that Mason does not meet expectation, but it is simply that he is not given time to fully explore the depth of such an important character. Mason, commonly accepted as one of film's most respected and able performers, is wasted in *The Boys From Brazil*. Indeed, one gets the feeling that most of his work in the film ended up on the cutting room floor.

The global setting and background of *The Boys From Brazil* provided an added degree of difficulty for the actors. The authenticity of accents had to be confirmed. Gregory Peck's role as Mengele was especially challenging. One would not guess that his natural sounding accent was the result of long hours of instruction. Laurence Olivier, on the other hand, has had experience with a number of different accents and this role adds another to his repertoire. Also deserving of attention is Lilli Palmer's quiet, yet effective German-Jewish accent.

The Boys From Brazil boasts a production staff which is equally as impressive as the cast. Screenwriter Haywood Gould handles the complexities of the Levin story

with marked ability. The result is a screenplay which is at once acrid and even-flowing. Jerry Goldsmith, who provides the background music, is a forerunner in his field. Among Goldsmith's credits are dramatic scores for such noteworthy films as *Seven Days In May*, *Chinatown*, and *The Omen*. With *The Boys From Brazil* he adds to this list another major achievement.

Praiseworthy director

The majority of the praise, however, should be reserved for director Franklin Schaffner. During the last decade Schaffner has established himself as one of Hollywood's most revered directors. Among his most recent accomplishments are *Nicholas and Alexandra*, *Planet of the Apes*, *Papillon*, and *Patton* (for which he won the directorial Academy Award). *The Boys From Brazil* can now be added to this extensive list of successes. Schaffner provides for the viewer a masterpiece of sleek professionalism.

The Boys From Brazil is destined to become a major film. Its success hinges on renowned stars, inspired direction, and, most important, a story line that is dramatic as well as remarkably topical.

These days paying \$3.75 for a movie can often be a disillusioning experience - in this case the expense is more than justified.

The Boys From Brazil opens in Toronto on October 6.



Jean Luc Ponty's Jazz Breakaway

By Gail Stafford

After the first of Ponty's two concerts at Convocation Hall on September 24th, one was left in awe at the spectacle just witnessed. Only by stretching the imagination to its limit could it have been called a jazz concert. There was little evidence of the Ponty of the past; the mellow violin solos and distinctly jazz sounds. Instead what emerged were sounds comparable to *Genesis* and the early works of *Yes*; synthesized, amplified and distinctly progressive rock though with a slight twist. The twist unfortunately was not the

addition of violin music but of a myriad of electronic sounds; some musical, some not, which could just barely be originated back to a violin.

Ponty opened the show with the entire first side of his new Album, *Cosmic Messenger*. In fact most of the concert was taken from it. The album (and consequently the concert) is the least violinistic of any of his works, and further illuminates the musician's change. He has become interested more in the core of the music itself; the ultimate sound, than in the musical instrument he happens to be

playing. What results is a lush, blousy sound that can easily overwhelm you.

The concert was a mere reprisal of this. His musicians (especially bassist Ralphe Armstrong) are unquestionably talented but they seemed to wallow in the overpowering aura of the sound. Even the solos, as well as they were, could not quite manage to shine on their own.

Ponty, himself a master musician, wrought sounds out of his violin that I am sure Stradivari never dreamed of. Only in his older pieces, e.g. *Enigmatic Ocean* was

there even a whisper of the original violin tone. It is amazing how much electronic equipment can alter sound.

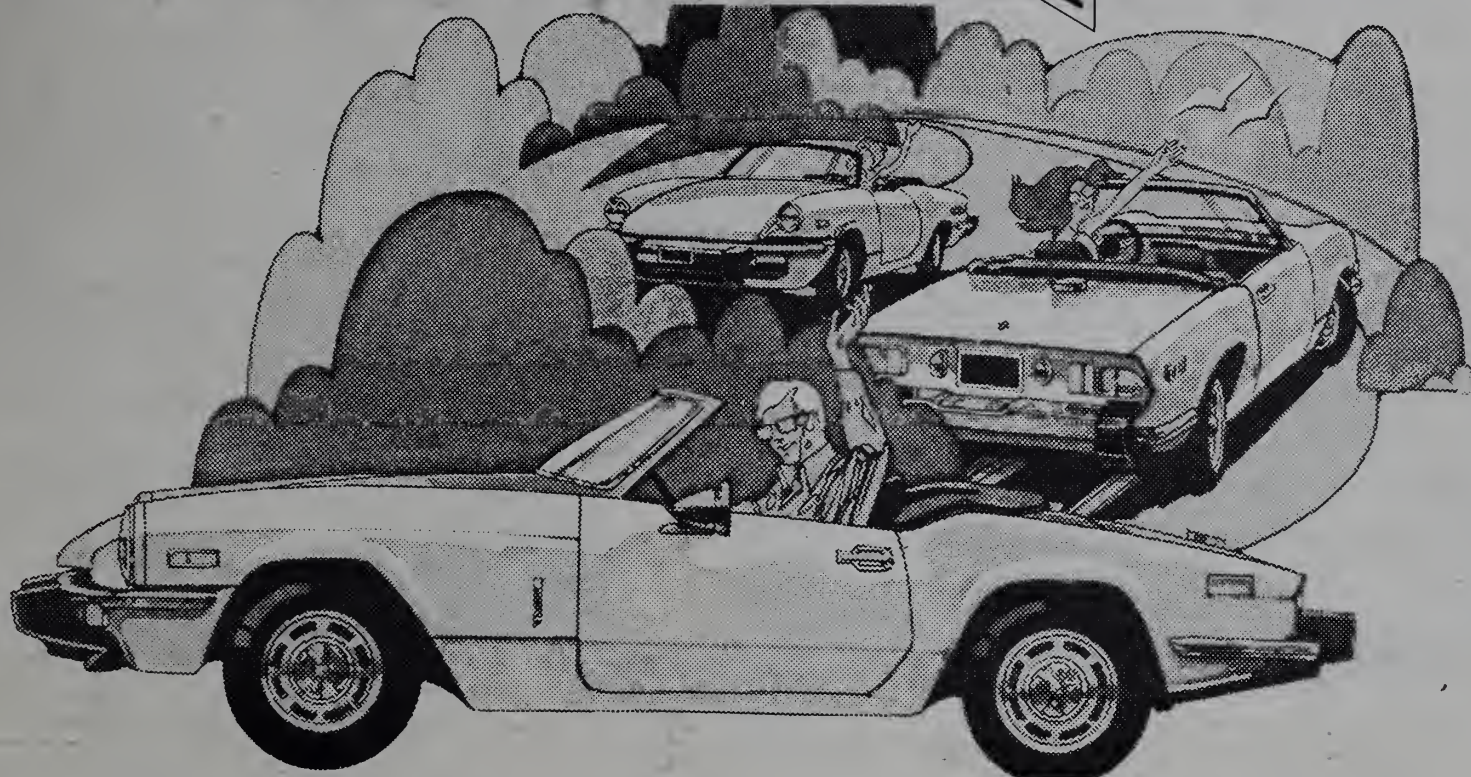
Ponty may be condemned for his seeming betrayal of the jazz world, but is this really just? Surely as the world changes so do outlooks and ideals. Perhaps it is time to stop dwelling on a man's past styles and accomplishments and be open-minded enough to allow for a little diversity. Certainly the audience believed so. They were enthusiastic in their support, without the hysteria witnessed at other concerts.

Speaking of diversity and audience enthusiasm, David Wilcox who opened the show was the epitome of variety. He was also a total buffoon in his baggy pants and primeval looking facial expression. In particular his renditions of *Tiger Ray*, and *Hypnotize* and *Boogie* were extremely popular and roused great applause. He is fast becoming known as a winning performer as well as being talented on the guitar.

All in all, the two shows combined to give us an enjoyable, if diverse blend of music.

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2. There will be three winners determined. Each winner will receive a new 1978 Triumph Spitfire 1500 Automobile. Each Spitfire is equipped with a 4-cylinder overhead valve 1.5 litre engine, 4-speed Synchromesh transmission, rack and pinion steering, bucket seats, small radius steering wheel and real wood veneer dashboard. Manufacturer's suggested list price, FOB Dartmouth, Montreal, Burlington, Vancouver, \$6,195.00 including Federal Sales Tax. (Dealer may sell for less). Price does not include dealer pre-delivery inspection, and make-ready, B.L.'s port handling charge or destination charge (if any). Local delivery, provincial and municipal taxes are included as part of the prize at no cost to the winner. Only one prize per person. Winners agree to accept responsibility for driver's permit and insurance. Prizes will be delivered to the British Leyland Motors dealership nearest the winners' residences in Canada. Prizes must be accepted as awarded. No substitutions.

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required to first correctly answer a time-limited, skill-testing question during a pre-arranged telephone interview, before being declared a winner. Decisions of the judges are final. By entering, contestants agree to the use of their names, addresses and photographs in any forthcoming publicity in the event of becoming a winner.

4. Contest is open only to students who are registered full-time or part-time at any accredited Canadian University, College or other Post-Secondary institution, except employees and members of their immediate families of TransCanada Telephone System member companies, British Leyland Motors Canada Limited, their dealers and their respective advertising agencies, and the independent judging organization. The contest is subject to all Federal, Provincial and Municipal laws.

Official Entry Form

Answer the following questions, then complete the information below them. Mail the completed form to be received by midnight, November 15, 1978. (ONLY ONE ENTRY PER PERSON).

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THIS WEEK'S PARADE OF EVENTS

Wednesday, Oct. 4

- Soccer—Sr. Engineering at Erindale, 4:15 p.m.
- Beatlefest—CFRE and the Blind present an evening of Beatles' music, contests and prizes, so drop on by the Blind Duck.

Thursday, Oct. 5

- Girls' Field Hockey—St. Mikes at Erindale, 8 a.m.
- SAC free film featuring "Last Waltz", 5 p.m., room 2072.
- 3rd annual Erindale College Cross Country Meet—Anyone welcome to participate or just help out. For further info call ECARA at 828-5268 or drop by room 1114.
- 8 p.m. Disco in the Duck.

Friday, Oct. 6

- Hott Roxx in the Blind Duck

Saturday, Oct. 7

- Football—Seneca at Erindale, 2 p.m.; pub opens after the game.
- Oldies 'n Goldies Night in the Duck; 50's and 60's rock 'n roll at its best.

Tuesday, Oct. 10

- Soccer—Scarborough at Erindale 4:15 p.m.

Wednesday, Oct. 11

- Guest talks by artists Sheila Maki and Cara Popescu. Everyone welcome but please RSVP at 828-5214 if you plan to attend, (so they know how much to spend for free coffee and donuts).

Also this week:

At the Erindale Studio Theatre from Oct 4-6 come see a presentation of the 19th century play "The Stronger" by August Strindberg. Tickets are only 75¢ and include a free cup of coffee...Call 828-5349.
Also from Oct. 4-6 there will be an exhibit and sale of fine art prints in room 2068 from 9 to 5.

Don't forget

October 6 is the last day to put down your deposit for a seat on the plane to Ft. Lauderdale leaving Erindale on Dec. 31, and returning Jan. 7. Drop by ECSU and book now.

Pup hassles?

Getting tired of showing 10 pieces of I.D. and swearing on a bible you're over 18. Avoid this by getting your age of majority card in the Meeting Place on Thursday, Oct. 5 from 9-5.

Need a job?

The Career Counselling and Placement Centre is here at Erindale to help you find one. Come discover information on part-time, full time and summer job possibilities. A Career counsellor is also available every Thursday by appointment. Don't miss the Resume and Interview Seminar Wed. Oct. 4, 2-4 p.m. Room 3127. For more info. come to the Crossroads Building, 2nd floor or call 828-5335.

Feel charitable

On October 25 ECSU and ECARA are co-sponsoring an auction, the proceeds of which are to be donated to the United Way. However we need articles to auction off. So if you have anything to donate drop it off at the ECSU or ECARA office, or call Geri Fitch at 828-5268 or Ray Easterbrook at 828-5249.

REACH OUT AND ENJOY

